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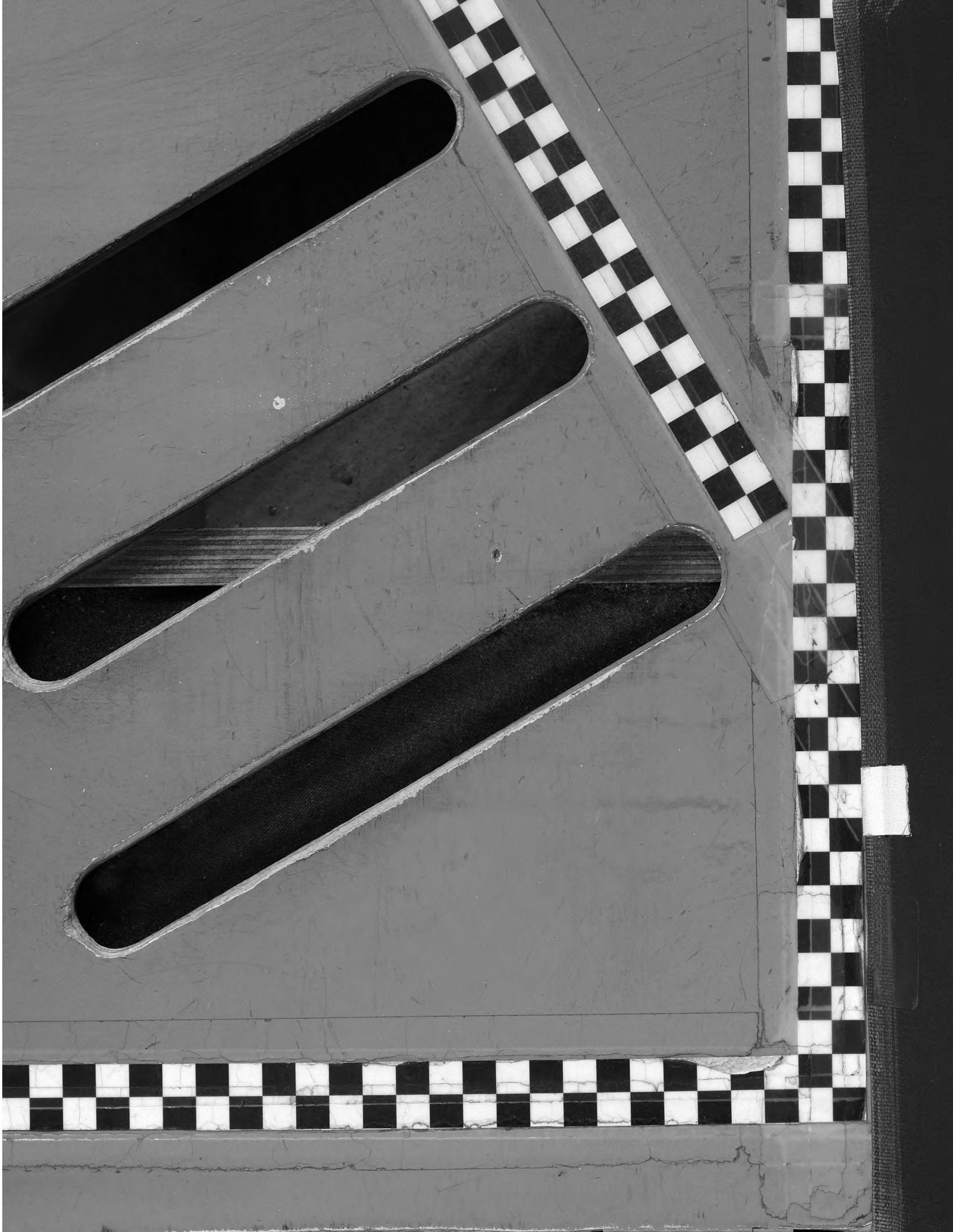
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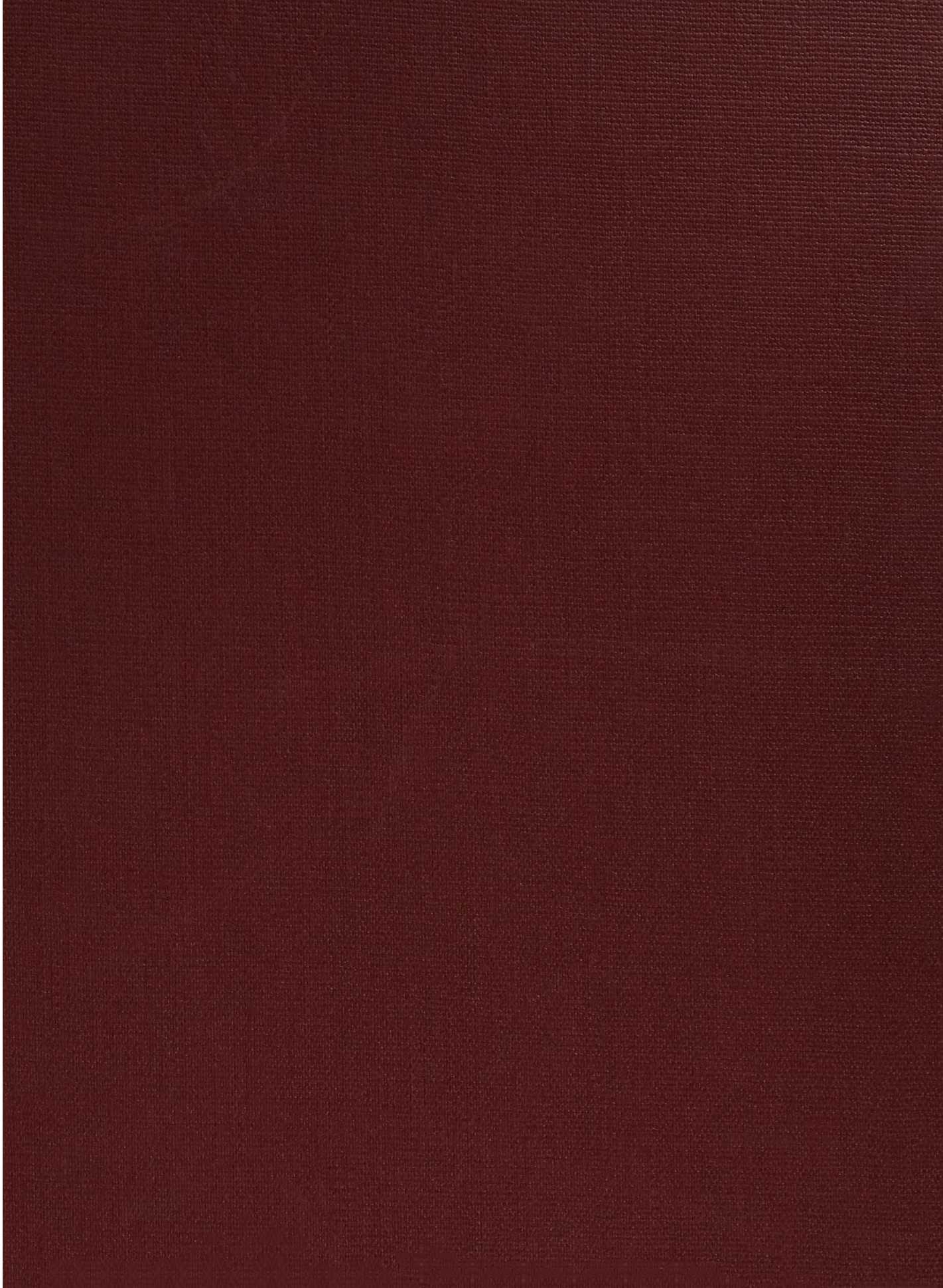
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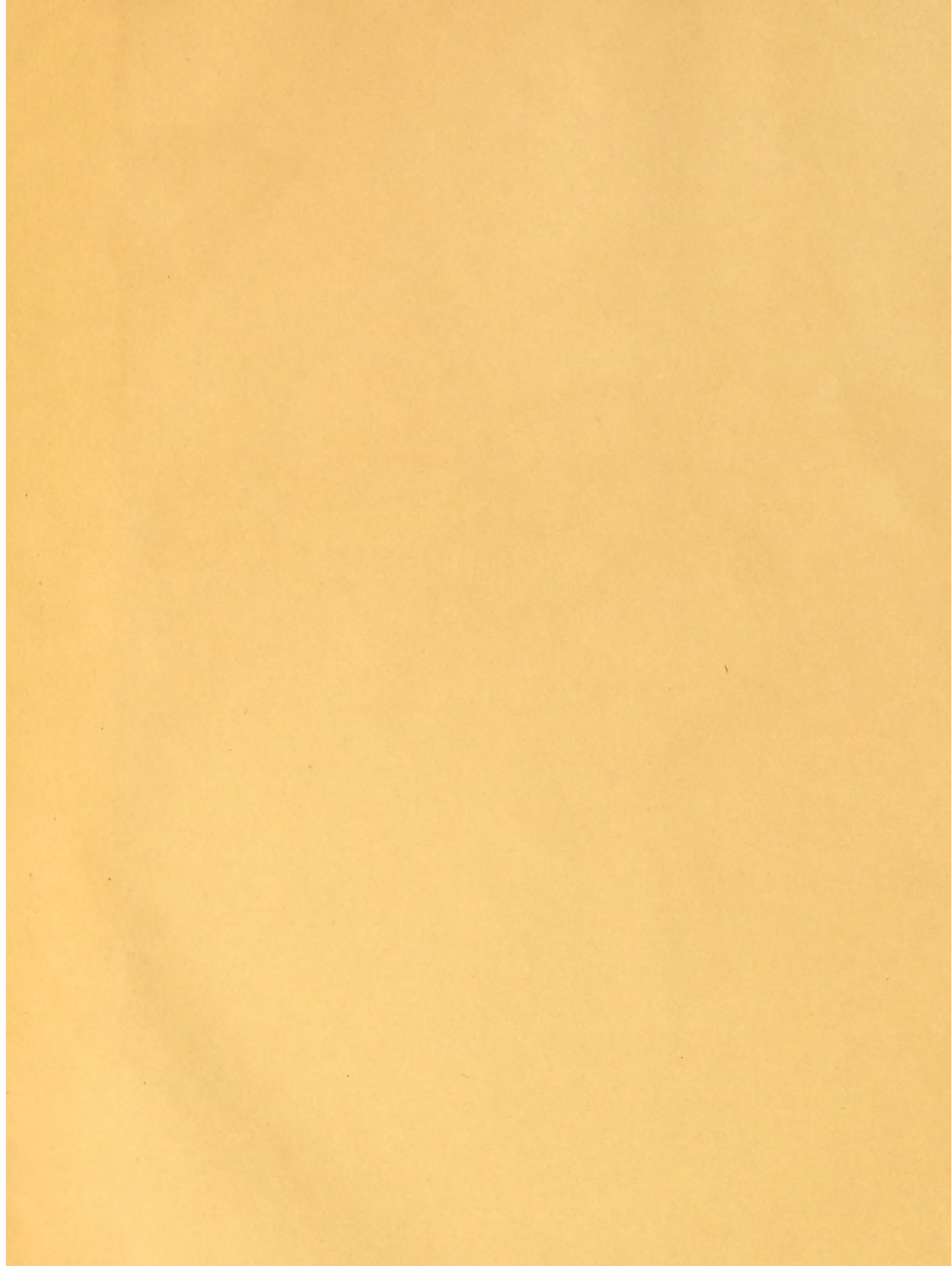




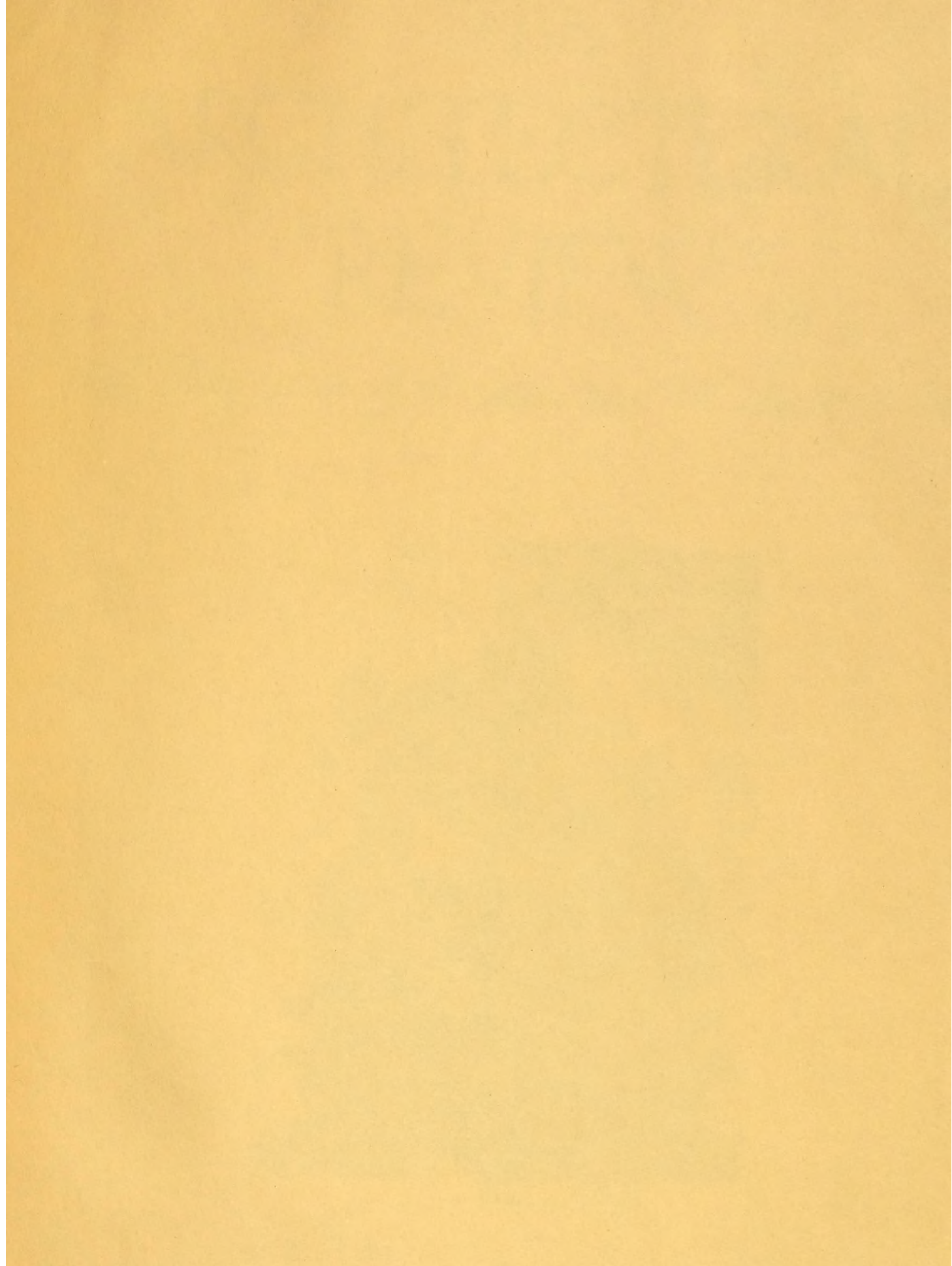


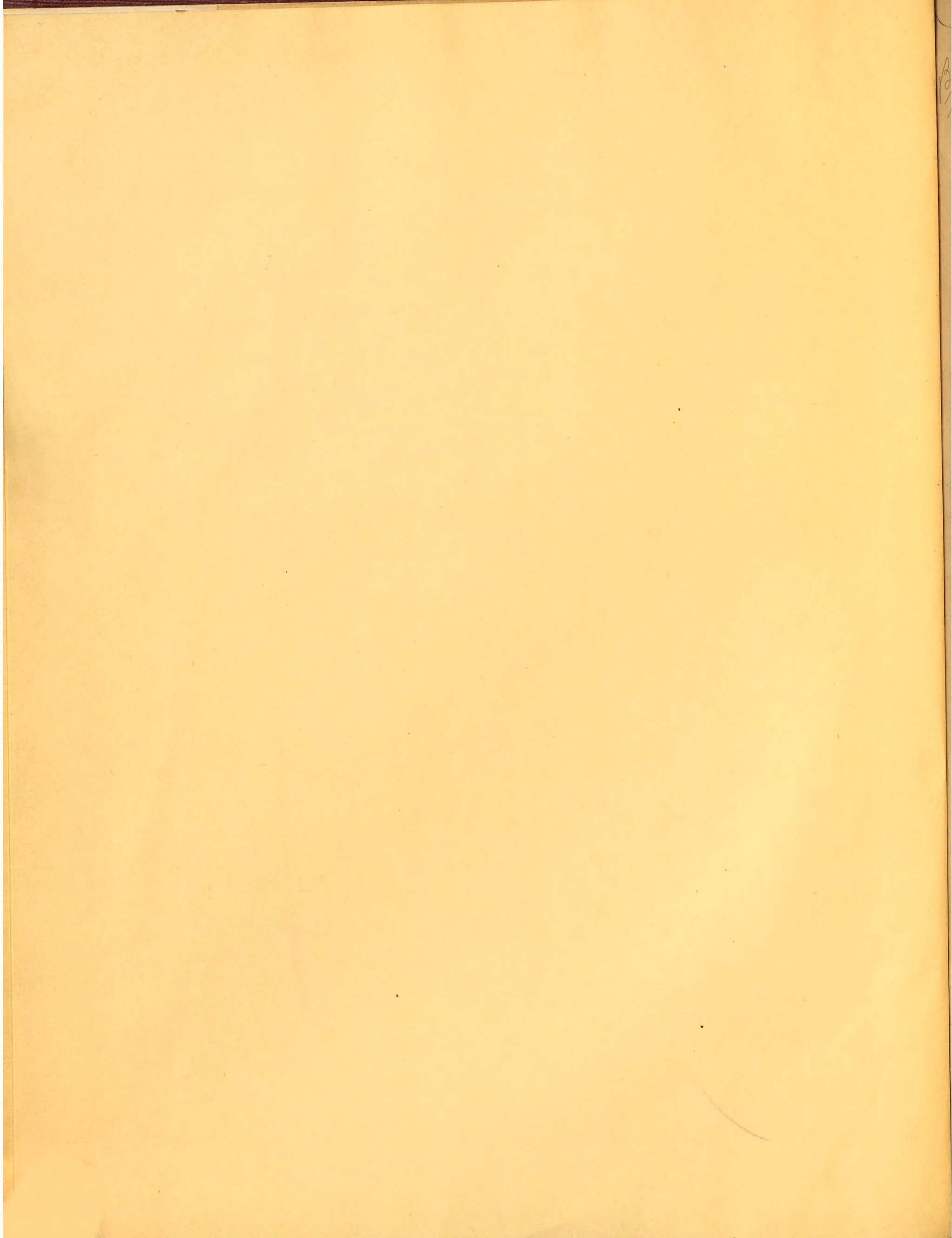
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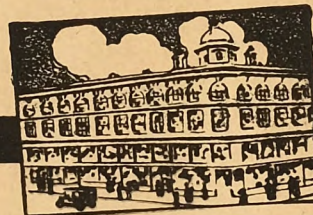
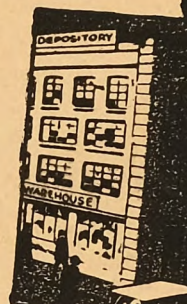
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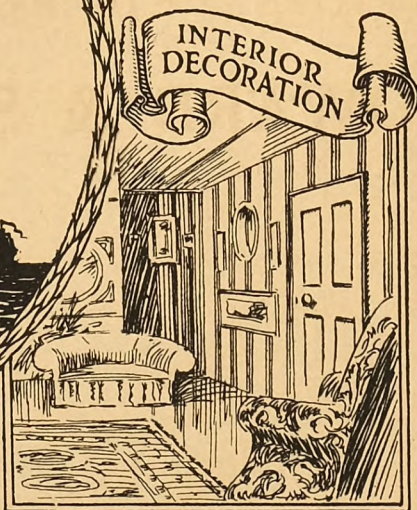
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CONTENTS.

	PAGE
NAVAL ARCHITECTURE AND DECORATION OF THE PAST. By A. E. Richardson, F.R.I.B.A. -	I-6
RECENT DECORATION AT THE ROMAN CATHOLIC CATHEDRAL, WESTMINSTER. By W. Curtis Green, F.R.I.B.A. - - - - -	7-12
CURRENT ARCHITECTURE:	
King's College for Women, Campden Hill, London, W. H. Percy Adams and Charles Holden, Architects - - - - -	13-17
BAD BUILDING IN THE "GOOD OLD TIMES" -	17
NIEUPORT AND THE DRAMA OF FLANDERS -	18
THE DESTRUCTION OF CHURCHES IN FRANCE -	19
NEW BOOKS:	
"A History of Architecture," Vols. III and IV. (Sturgis and Frothingham) - - - -	20
OLD ENGLISH FURNITURE - - - - -	20
NOTES OF THE MONTH - - - - -	xix, xx, xxii

PLATE ILLUSTRATIONS.

THE "ROYAL SOVEREIGN," LAUNCHED IN 1637. From an engraving by T. Baston - -	Plate I
THE STERN OF "LE SOLEIL ROYAL" (Period of Louis XIV). After a design by Puget -	Plate II
THE STERN OF "L'AGRÉABLE" (a third-rater of the Louis XIV Period). After a contemporary design - - - - -	Plate III
CHAPEL OF ST. ANDREW AND THE SAINTS OF SCOTLAND, WESTMINSTER CATHEDRAL. Robert S. Weir, Architect - - - -	Plates IV and V
KING'S COLLEGE FOR WOMEN, CAMPDEN HILL, LONDON, W. H. Percy Adams and Charles Holden, Architects.	
Views in Quadrangle - - - - -	Plate VI
Refectory and Common Room - - - -	„ VII

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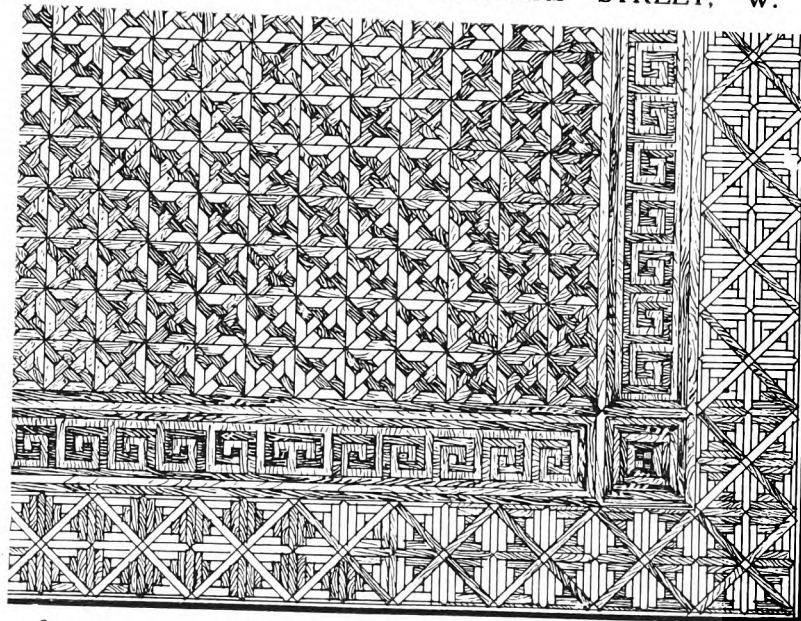
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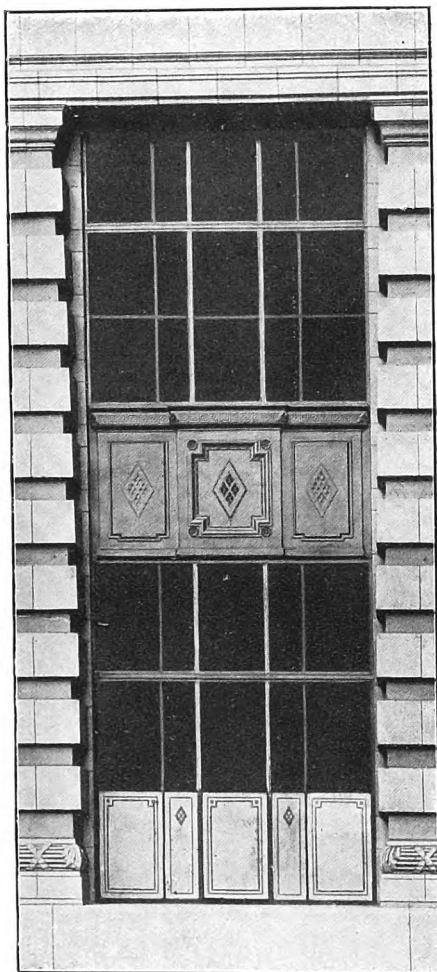
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CONTENTS.

TWO FORGOTTEN BUILDINGS BY THE DANCES. By Arthur Stratton, F.S.A., F.R.I.B.A. - - -	PAGE 21-24
NAVAL ARCHITECTURE AND DECORATION OF THE PAST—II. By A. E. Richardson, F.R.I.B.A. - - -	24-29
THE RENAISSANCE STEEPLES AND SPIRES OF LON- DON—V. By G. E. Francis, A.R.I.B.A. - - -	30-34
A NEW INSURANCE BUILDING - - - - -	34
CIVIC ARTS ASSOCIATION COMPETITION FOR WAR MEMORIALS - - - - -	35-39
MEMORIALS IN CHURCHES - - - - -	40
DR. BENSON ON WAR MEMORIALS - - - - -	40
BOSTON MUSEUM OF FINE ARTS - - - - -	40
CHARING CROSS AND THE BRIDGE - - - - -	41
JOHN BERESFORD AND THE BUILDING OF DUBLIN - - -	41
PICTURE FRAMING - - - - -	42
NOTES OF THE MONTH - - - - -	xix, xx, xxii

PLATE ILLUSTRATIONS.

THE FLEET MARKET HOUSE, LONDON. George Dance the elder, Architect - - -	Plate I
THE GILTSPUR STREET COMPTER, LONDON. George Dance, R.A., the younger, Architect - - -	Plate II
BRITISH MEN-OF-WAR OF THE EIGHTEENTH CENTURY: The <i>Royal George</i> and the <i>Lion</i> - - -	Plate III
DESIGNS FOR PROWS OF FRENCH MEN-OF- WAR OF THE NAPOLEONIC PERIOD - - -	Plate IV
NEW HEAD OFFICES FOR THE BRITISH DOMINIONS GENERAL INSURANCE COMPANY, LONDON, E.C.: Board Room and Under- writing Room. Arthur H. Moore, A.R.I.B.A., Architect - - - - -	Plate V



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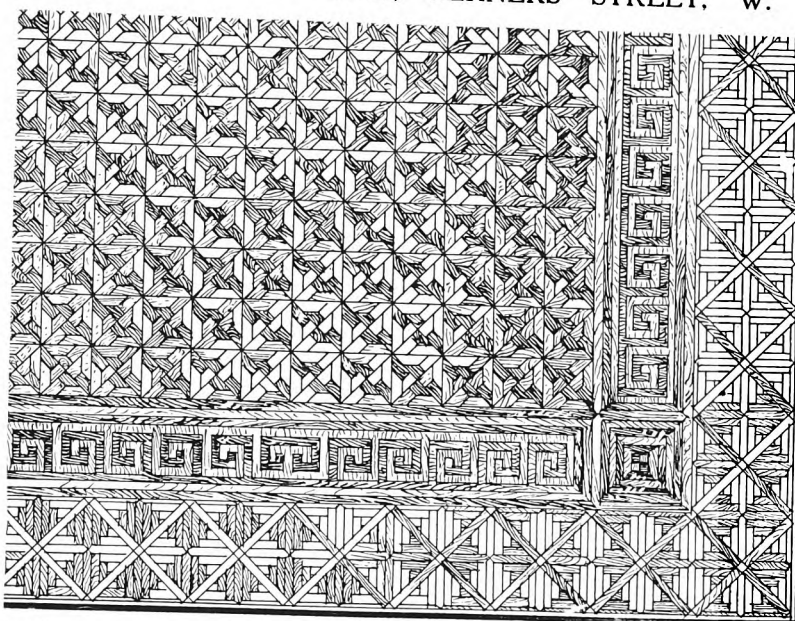
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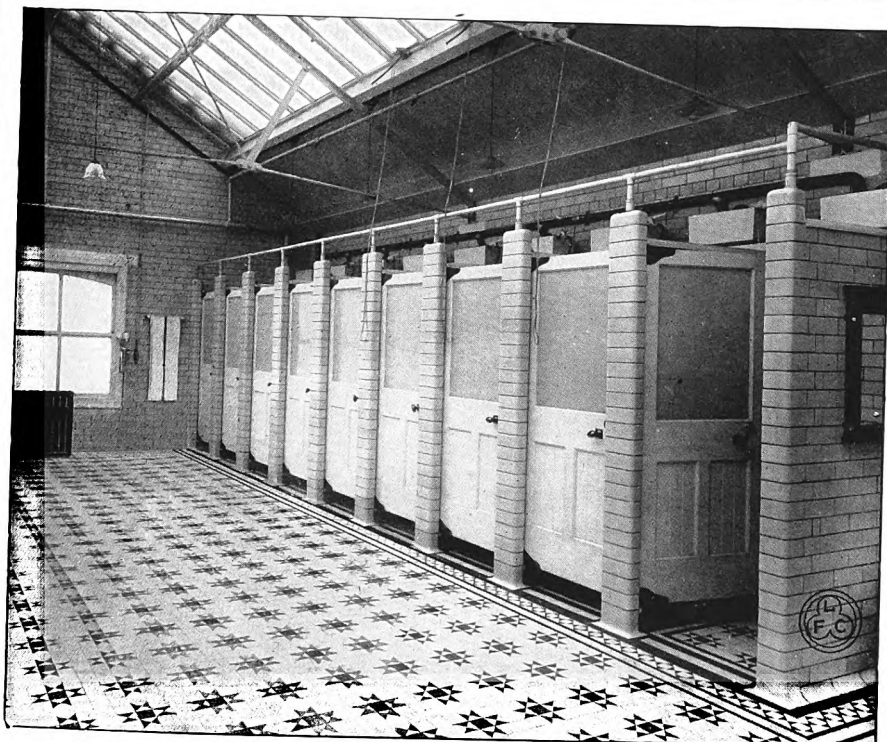
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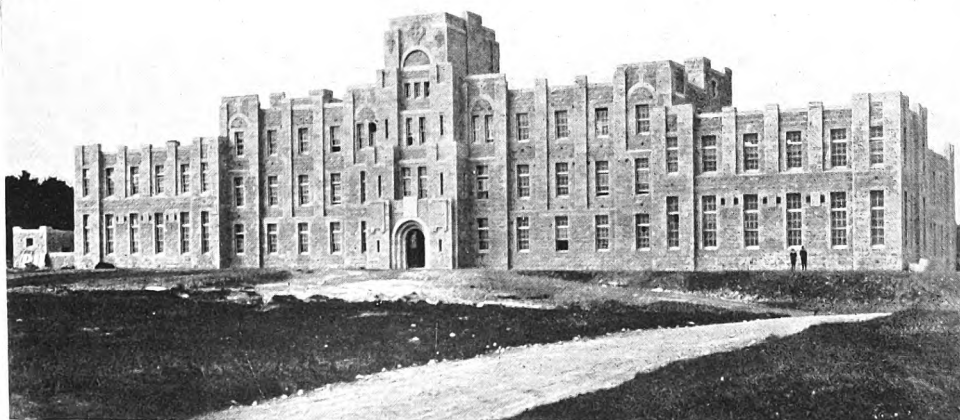
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CONTENTS.

	PAGE	NOTES OF THE MONTH (continued):—	PAGE
FARNHAM. By Harold Falkner - - - -	43-50	Heating Garages and Greenhouses with Gas; The Federal Parliament House, Canberra; New Episcopal Throne in Manchester Cathedral - - - - -	xx
THE HOUSE OF RUBENS AT ANTWERP. A Recon- struction by Henri Blomme - - - -	51-55	Women Builders in Germany; Views of "Wessex"; New Sanctuary Gates at St. Jude's, Hampstead; Royal Photographic Society's Exhibition - - - - -	xxii
LAURENTINUM: THE WINTER VILLA OF PLINY -	56-59		
HORNE'S PLACE, APPLIEDORE HEATH. By Nathaniel Lloyd - - - - -	60, 61		
CURRENT ARCHITECTURE: Messrs. W. H. Smith & Son's new Printing Works, Stamford Street, London, S.E. C. Stanley Peach, F.R.I.B.A., Architect -	62-64	PLATE ILLUSTRATIONS.	
PUBLIC TASTE AND THOSE WHO CONTROL IT: "A MODERN CREED OF WORK." By Clutton Brock	65, 66	HOUSE IN DOWNING STREET, FARNHAM, SURREY. From a Pencil Drawing by Harold Falkner - - - - -	Plate I
NOTES OF THE MONTH: The Question of Guides in Cathedrals; Lewis Carroll and German Sculpture; Architecture for the Public - - - - -	xix	THE HOUSE OF RUBENS AT ANTWERP: A Reconstruction by Henri Blomme— Exterior of Atelier - - - - - Interior of Atelier - - - - -	Plate II Plate III
		THE CHAPEL, HORNE'S PLACE, APPLIEDORE HEATH, KENT - - - - -	Plate IV

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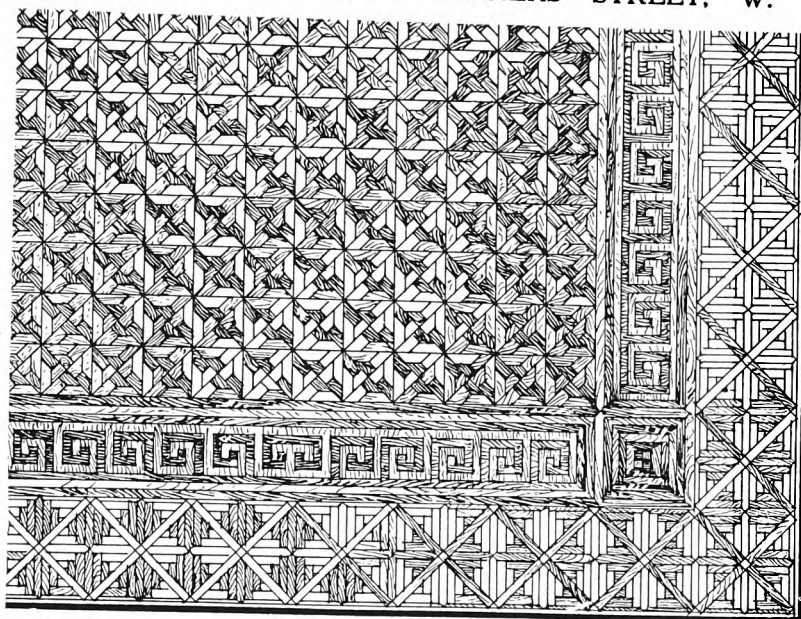
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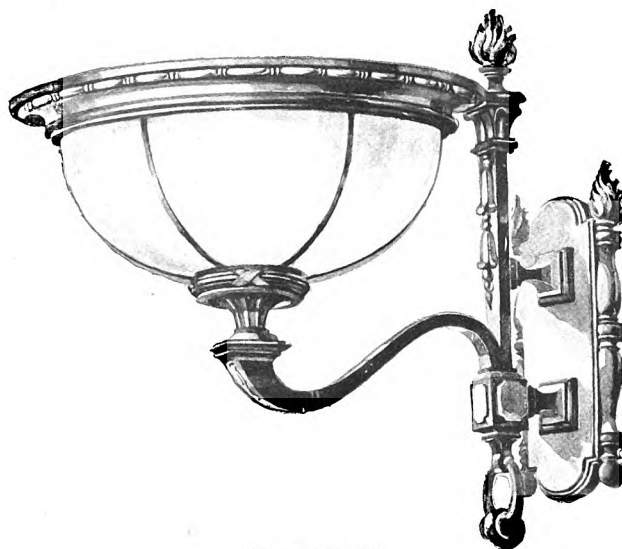
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CONTENTS.

	PAGE	Books (continued):—	PAGE
THE PANTHEON IN THE OXFORD ROAD. By Arthur T. Bolton, F.S.A., F.R.I.B.A. - - - -	67-71	"The Development of English Building Construction" (C. F. Innocent) - - - -	90
NEW LIGHT ON INIGO JONES. By Professor W. R. LETHABY, F.R.I.B.A. - - - -	72	"Marbles" (J. Watson) - - - -	90
RECENT ACQUISITIONS AT THE VICTORIA AND ALBERT MUSEUM - - - -	73-76	"French Churches in the War Zone" (Wilfrid Randolph) - - - -	90
CLASSIC ARCHITECTURE IN TRIESTE. By A. E. Richardson, F.R.I.B.A. - - - -	77-80	NOTES OF THE MONTH - - - -	xxi, xxii, xxiv
WELSH HISTORICAL SCULPTURE IN THE CARDIFF CITY HALL - - - -	81-85		
CURRENT ARCHITECTURE:		PLATE ILLUSTRATIONS.	
Maison Lyons, Oxford Street, London, W. Lewis Solomon and Son, Architects - -	86, 87	THE PANTHEON IN THE OXFORD ROAD, LONDON: Section, North to South. James Wyatt, Architect - - - -	Plate I
GERMAN TRENCH ARCHITECTURE - - - -	88, 89	THE GRAND CANAL, TRIESTE, AND THE CHURCH OF SAN ANTONIO. Cavaliere Pietro Nobile, Architect - - - -	Plate II
BOOKS:		"BOADICEA." Professor J. Havard Thomas, Sculptor—	
"Architectural and Building Construction" (W. R. Jaggard and F. E. Drury) - -	90	Front View - - - -	Plate III
		Back View - - - -	„ IV



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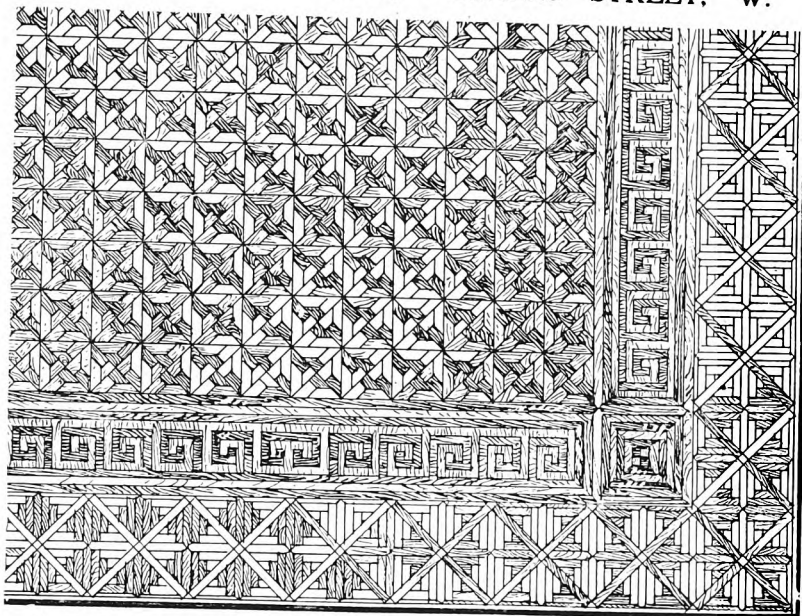
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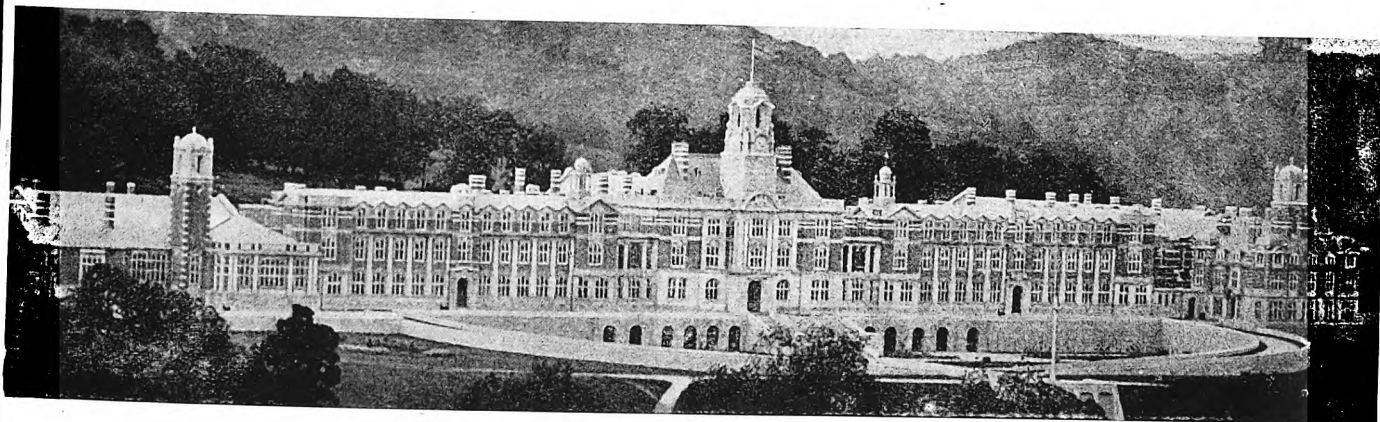
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CONTENTS

	PAGE
THE MONUMENTAL SCULPTURE OF DANIEL CHESTER FRENCH. By Selwyn Brinton, M.A. - -	91-95
RICHARD PHENÉ SPIERS: ARCHITECT AND ARCHÆOLOGIST. A Personal Reminiscence by Arthur T. Bolton - - - - -	96-100
MEMORIALS OF WAR—VIII. GERMAN - -	101-109
CURRENT ARCHITECTURE:	
New Building for the Ocean Marine Insurance Co., Ltd., Old Broad Street, London, E.C. Thompson and Walford, Architects -	110, 111
New Zealand Government Building, Strand, London, W.C. Crickmay and Sons, Architects	112
NOTES OF THE MONTH - - - - -	xix, xx, xxii

PLATE ILLUSTRATIONS.

SCULPTURE BY DANIEL CHESTER FRENCH:

"Mourning Victory"- - - - - Plate I

Alice Freeman Palmer Memorial, Wellesley College - - - - - " II

"Death Arresting the Hand of the Sculptor." Milmore Memorial Tomb, Forest Hill Cemetery, near Boston, Mass. " III

MOSQUE OF OMAR, JERUSALEM. From a Water-colour Drawing by the late R. Phené Spiers, F.S.A., F.R.I.B.A. - Plate IV

TWO GERMAN VALHALLAS: THE BEFREIUNGS HALLE, KELHEIM, AND THE RÜHMES HALLE, MUNICH. Leo von Klenze, Architect - Plate V



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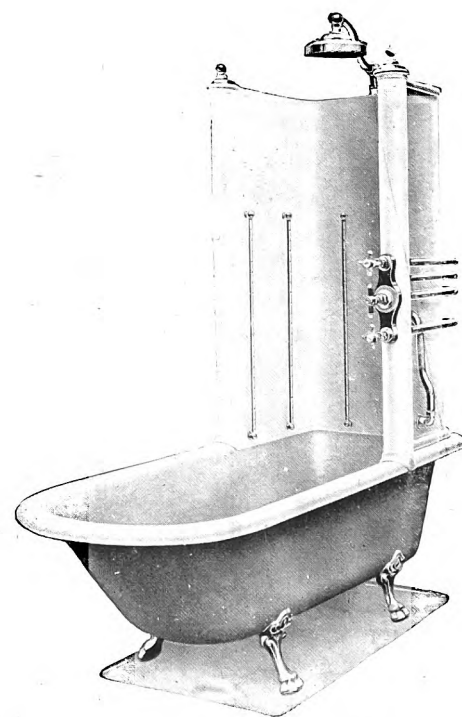
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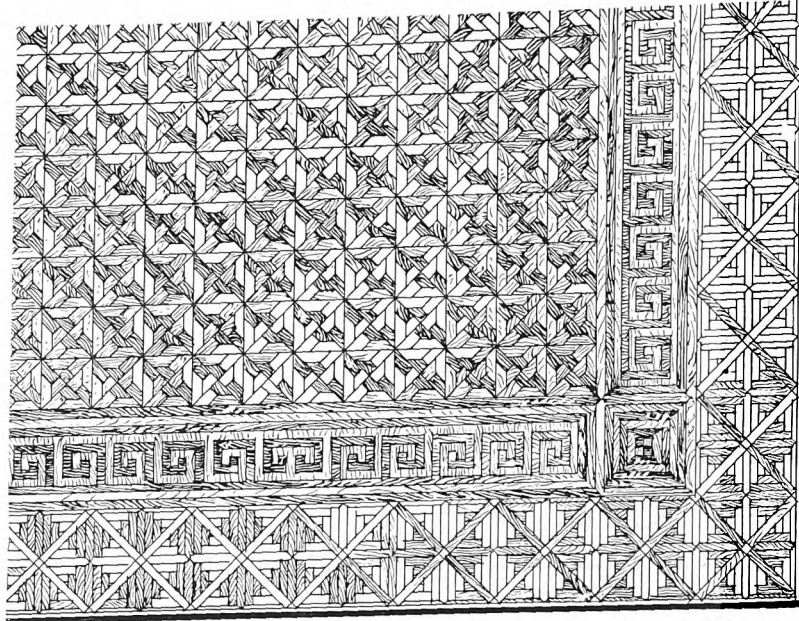
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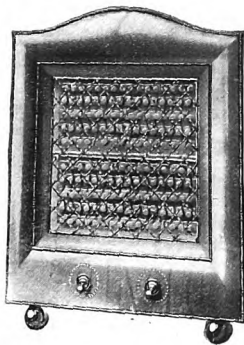
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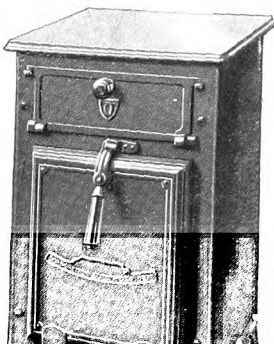
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CONTENTS

	PAGE
THE MILITARY TROPHY IN ARCHITECTURAL DECORATION. By A. E. Richardson, F.R.I.B.A. -	113-122
ROUEN CATHEDRAL. By Robert A. Cromie, A.R.I.B.A. -	123-129
THE RENAISSANCE STEEPLES AND SPIRES OF LONDON.—VI. By G. E. Francis, A.R.I.B.A. -	129-131
CURRENT ARCHITECTURE: St. Martin's Theatre, St. Martin's Lane, London. W. G. R. Sprague, Architect -	132, 133
NEW BOOKS: "Twenty-five Great Houses of France" (Sir Theodore A. Cook and W. H. Ward) -	134

	PAGE
NEW BOOKS (continued):— "Morden College, Blackheath" (London Survey Committee) -	136
NOTES OF THE MONTH -	xix, xx, xxii

PLATE ILLUSTRATIONS.

THE MILITARY TROPHY IN ARCHITECTURAL DECORATION:	
Details of Trajan's Column, Rome -	Plate I
Decorative Trophies by Jean Lepautre -	II
The Tent Room at Malmaison, with Details of its Trophy Decorations -	III
ROUEN CATHEDRAL: WEST FRONT -	Plate IV

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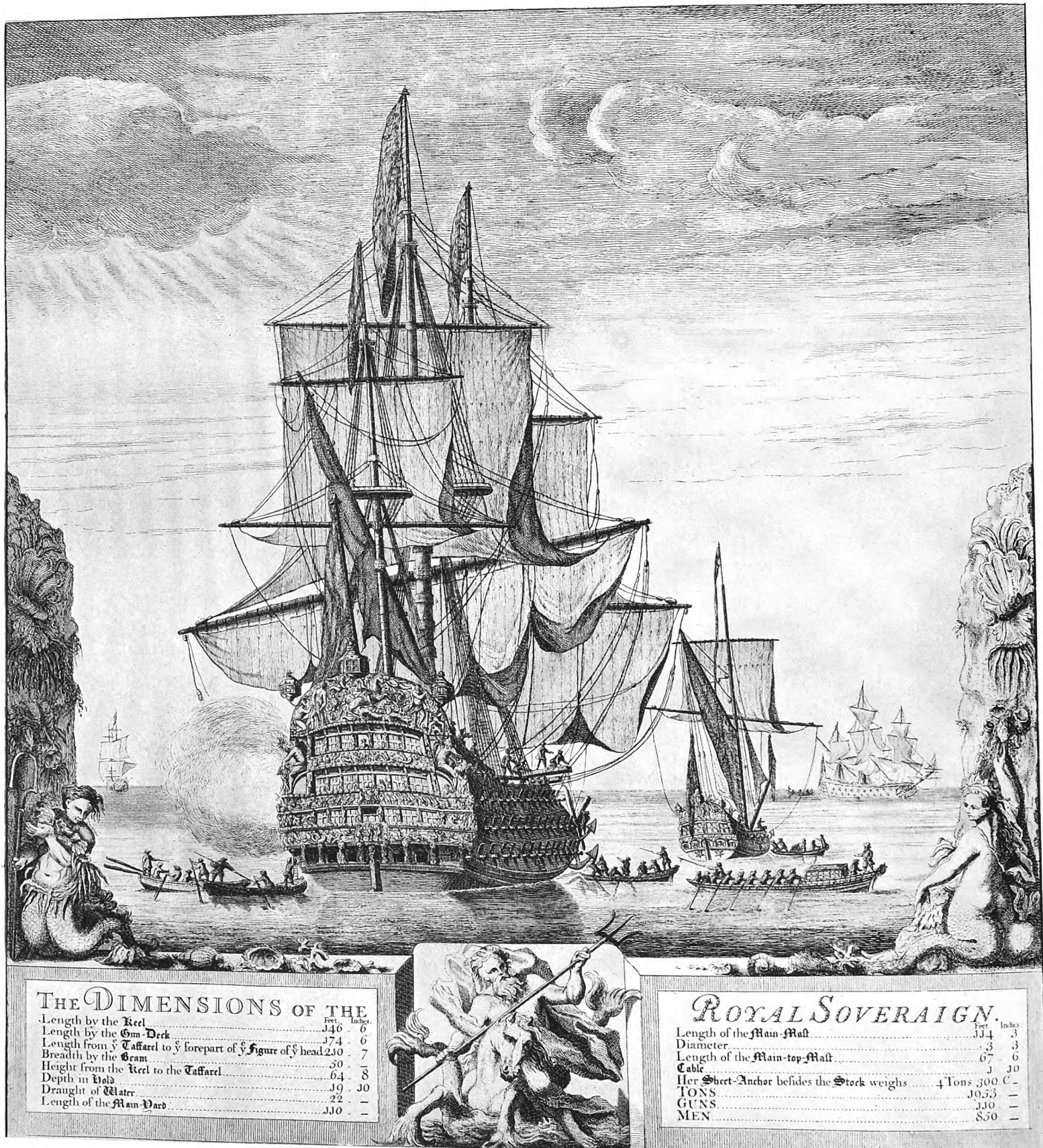


Plate I.

THE "ROYAL SOVEREIGN," LAUNCHED IN 1637.

From an Engraving by T. Baston.

July 1916.

NAVAL ARCHITECTURE AND DECORATION OF THE

IN treating of the design and embellishment of wooden ships, as a phase of the architectural expression of the

Renaissance, it will be necessary first to discuss the evolution of naval construction during three centuries, from the middle of the reign of Henry VII to the accession of Queen Victoria. The first period of naval history in Great Britain begins with the rule of Alfred and extends to that of Henry VIII, during which time it was in a rudimentary condition, for the ships of that period were little better than floating tubs, scientific navigation was unknown, and tactics had not been evolved. The second period coincides with the foreign policy of Henry VIII. Ships were then developed from the galley

to the man-of-war, construction was elevated to an art, navigation to a science; during the next three hundred years enormous strides were made, although wind power continued as the motive of propulsion. The third period begins with the infancy of steam and the employment of steel construction: and so events progressed with many variations.

Visiting the Painted Hall at Greenwich Hospital, and standing in front of the portraits of admirals and the pictures by Turner and Constable, one may feel as if he had lived anew among the sea-fights and naval adventures. The pictures lead one back through the centuries. There is Howard of Effingham, who disobeyed the king and prepared to meet the Armada, looking magnificent in robes and ruff; the lawkins, adventurous and the thin-visaged Raleigh in trunk with huge roses on his breast and the grave-looking Marten Harpertzoon

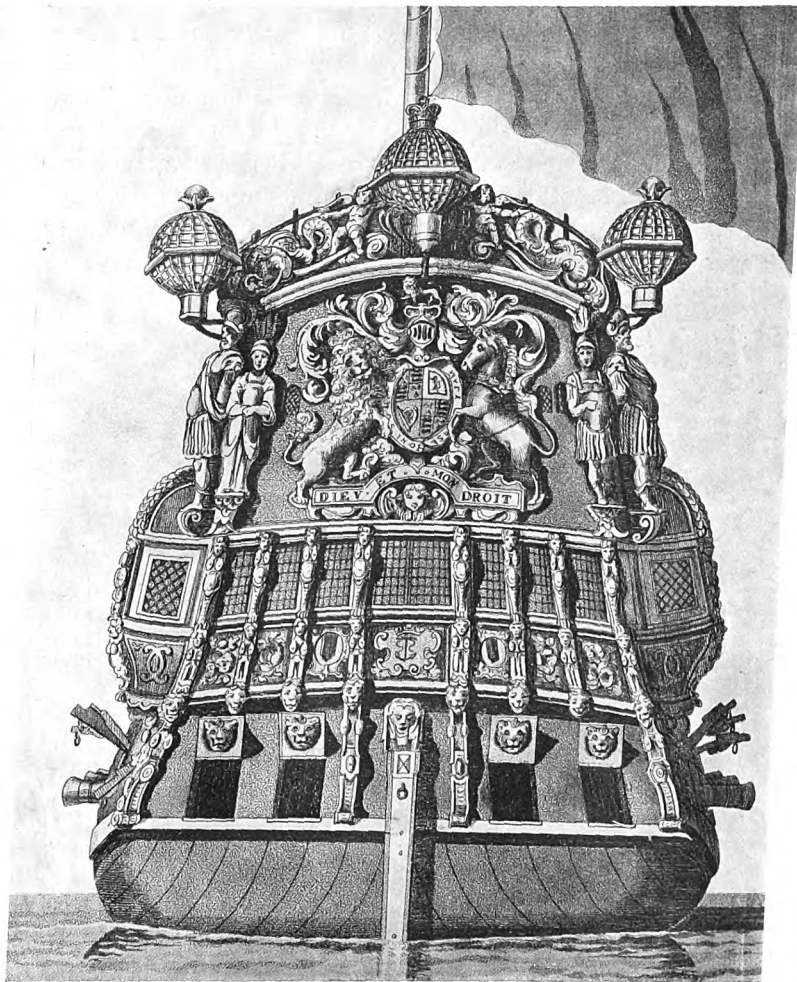
Admiral of Holland, killed in action with the English at the Texel—the same valiant Van Tromp who swept the channel with a broom at his masthead and defied that dog Blake. It is honourable to us that we should owe our victory to courageous foes. The portraits are numerous; Sir George Rooke, who shattered the naval schemes of Louis XIV at La Hogue, the elder Byng, Sir Cloudesley Shovell, Lord Hawke, and sturdy Benbow, Jervis, Duncan,

and battles we can descend to more intimate details of the cunning shipcraft of the family of Pett and Sir Anthony Ashley Cooper. The glorious designs made for Colbert by Pierre LeMoussier, and the gossip selections from the diary of Mr. Secretary Pepys.

It has been said that a King of England would have lost his dignity by giving audience to foreign ambassadors in the cabin of a man-of-war. In bygone days no more appropriate place could have been chosen, for if the interiors of the quarters were half as sumptuous in design as the exteriors, they must indeed have been alluring. Unfortunately none of the earlier ships have been preserved intact to our benefit; but it is possible by a study of Vandevelde's

drawings and the line drawings by Baston in the reign of George II, as well as the series of fine plates in the History compiled by the Admiralty, to gain a fair idea of the art of decoration applied to the embellishment of ships of war. Additional evidence is afforded by the models and faultless accuracy of the beautiful scale models in the part of the collection at the United Service Museum at Whitehall, and in the Museum at Greenwich.

The history of the English Royal Navy begins with the building of the *Harry*, an unwieldy vessel of two decks, which cost fifteen thousand pounds and was accidentally burnt at Woolwich in the year 1502. This ship was followed by the *Sovereign*, built in the reign of Henry VIII and considered at the time to be the largest in Europe; it was, however, destined to be short-lived, as it was destroyed in close action with a French ship, the *delier*. In consequence of the loss of the *Sovereign*, the



STERN OF BRITISH MAN-OF-WAR OF THE STUART PERIOD.

ordered a still larger ship to be constructed, the *Henry Grace à Dieu*, built in 1515 at Erith, and stated by Pepys in a letter to the Navy to have been of 1,500 tons burthen. It was the largest vessel that Henry VIII sailed to Calais in 1520 to confer with François I. This clumsy tub rolled badly at sea, and was not trusted by the sailors; she was dismantled at Bristol, and continued in the Navy until 1552. The *Henry Grace à Dieu*, notwithstanding the clumsy character of her build,

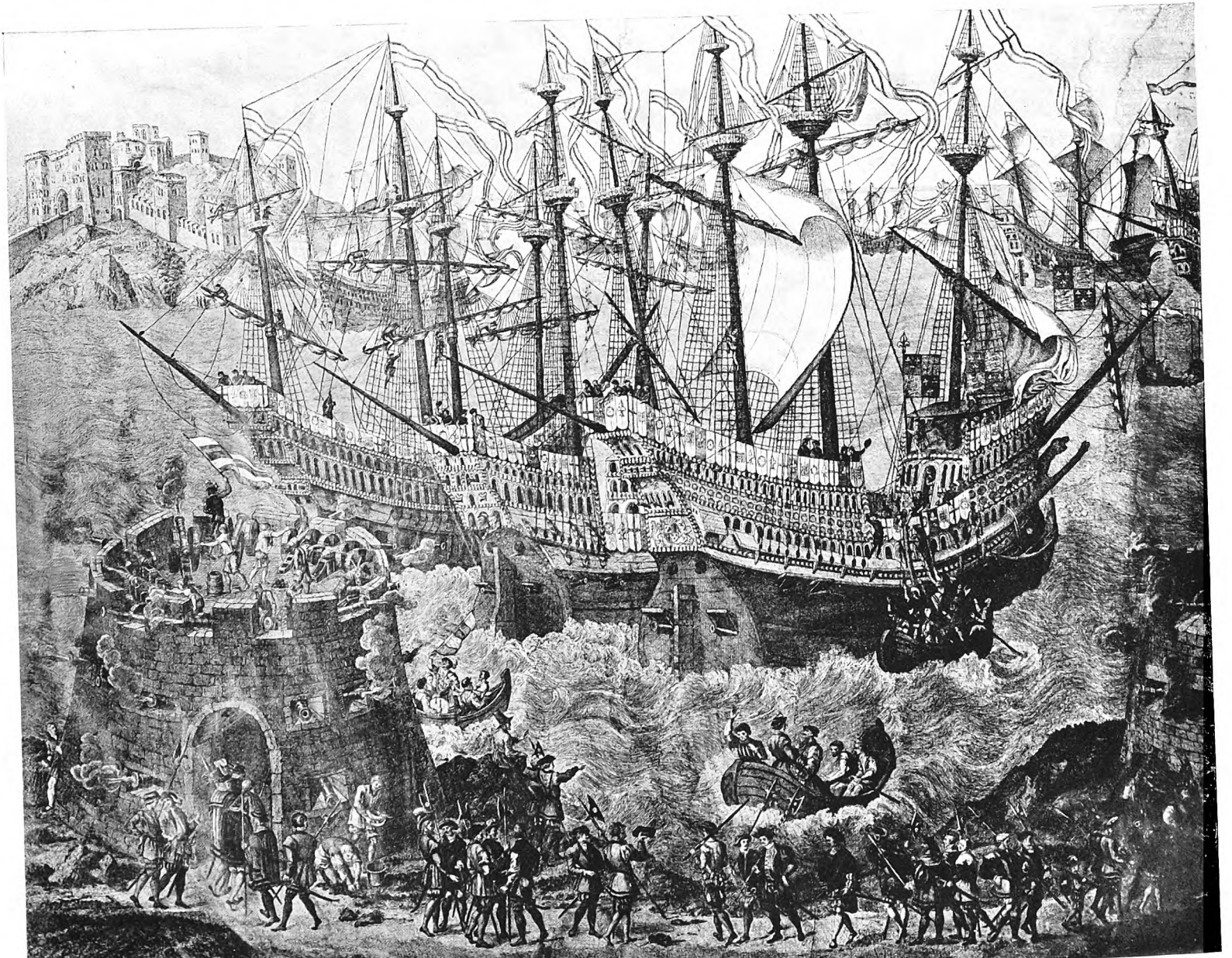
from the illustration on the opposite page. It will be seen that a great advance had been made over the towering castles of the first half of the century: the sea lines are more definite and the tumbling home of the side walls more reasonable. Sir Walter Raleigh made an interesting comment when he wrote "in my own time the shape of our English ships has been greatly bettered." At this period, and down to the time of Elizabeth's death, ships of the first class averaged a thousand tons in burthen and carried sixty-eight guns, the total number of vessels in the Navy amounting to forty-two.

Early in the seventeenth century Raleigh wrote the first work dealing with naval improvements, which had an influence in maritime affairs; he also prepared two discourses, one on the invention of shipping, and the other on the Royal Navy and Sea-service.

At this period the science of ship-building, or naval architecture, was deemed of national importance, and was further encouraged when James I granted a charter in 1605 to the Company of Shipwrights, wherein is set forth "the danger that had arisen to His Majesty's subjects by the practice of unskilful workmen and servants," and incorporating the shipwrights or ship-carpenters as "the Master, Warden, and Commonalty of the Art and Mystery of Shipwrights of Rotherhithe in the County of Surrey." Phineas Pett was constituted the first master, and a full list of the wardens is extant. The

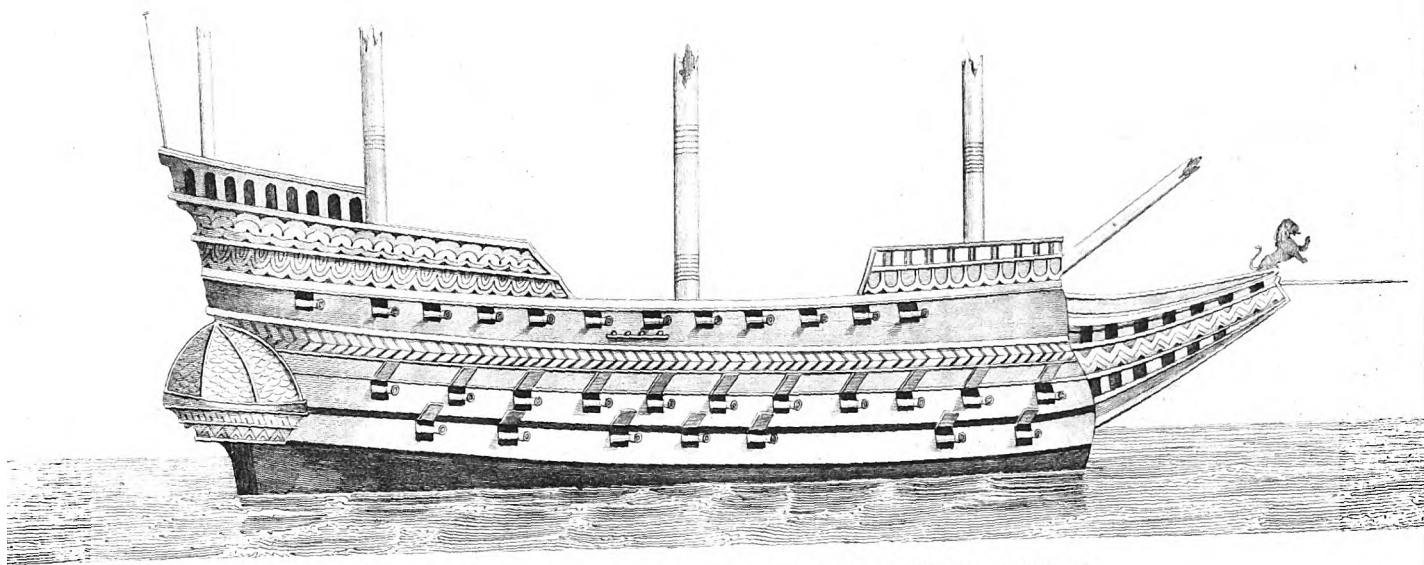
privileges of a new charter, granted in 1612, were very strictly defined, and referred to the admittance of apprentices, who were afterwards suffered to become masters. At the present time the company has no Hall in London, but the Council Hall originally stood on a site near Ratcliff Cross. Pepys in the Naval Minutes observes that "the Shipwrights' Hall did anciently view and approve of the draughts of ships that were to be built for the King and survey them in the building."

Here it will be convenient to introduce an account of the Pett family, whose labours did so much to advance the power and interest of the British Navy. Peter Pett is the first. He was master shipwright at Deptford from some time in the reign of Edward VI till his death in 1589. Phineas Pett was the elder son of Peter, and flourished between 1570 and 1647, becoming in turn master builder and naval commissioner in 1630. He was educated at Emmanuel College, Cambridge, appointed master shipwright at Deptford in 1605, and transferred to Woolwich two years later. His son Peter Pett, commissioner at Chatham from 1642 to 1667, was largely responsible for the efficiency of warships during the Dutch wars. Pepys makes frequent mention of Peter Pett, with whom he appears to have been on very friendly terms. The diary for August 7th notes: "In Mr. Pett's garden I eat some of the finest cherries I have eat this year, off the tree where the



HENRY VIII EMBARKING AT DOVER ON HIS VISIT TO FRANÇOIS I, MAY 31, 1520.

A portion of an engraving of the picture by Vandevelde at Windsor Castle.

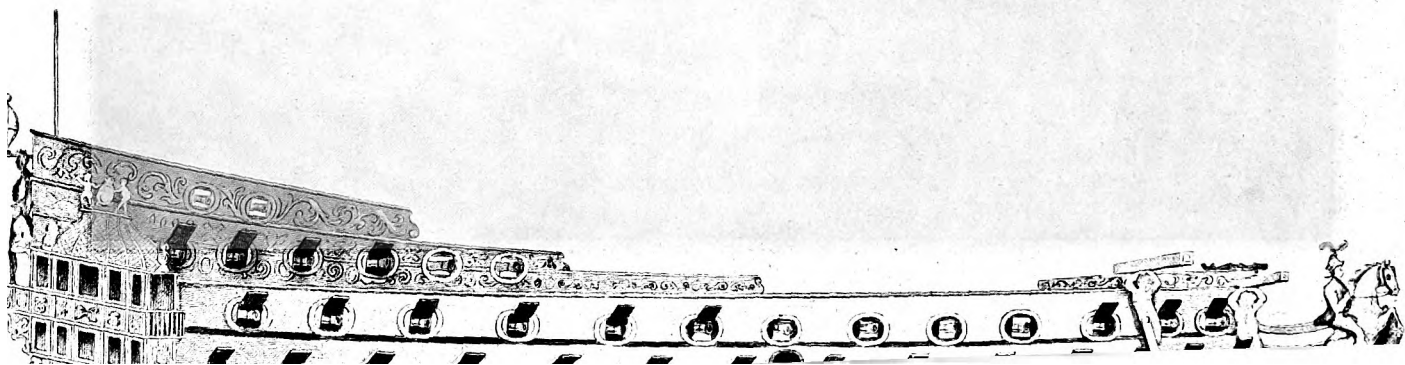


ENGLISH MAN-OF-WAR OF THE ELIZABETHAN PERIOD.

himself had been gathering some this morning." Four later he writes: "To the docke at Chatham by coach, the *Prince* launched, which hath lain in the docke pairing these three years: went into her, and was launched r. By barge to St. Mary's Creeke; where Commissioner doubtful of the growing greatnesse of Portsmouth by the g of those creekes there, do design a wett docke at no charge, and yet no little one; he thinks towards £10,000. he place, indeed, is likely to be a very fit place, when the hath money to do it with." Pett's house at Rochester have offered many attractions to the ubiquitous Secretary, makes frequent mention of it. From the history of that published in 1817 a fair impression can be gathered of ernal aspect. "Beyond the Victualling Office, on the side of the High Street at Rochester, is an old mansion, occupied by a Mr. Morson, an attorney, which formerly ed to the Petts, the celebrated shipbuilders. The eypiece in the principal room is of wood, curiously , the upper part being divided into compartments by

caryatides. The central compartment contains the arms, viz.: Or, on a fesse gu., between three pellets, passant gardant of the field. On the back of the g cast of Neptune, standing erect in his car, with Triton ing conches, &c., and the date is 1650."

Peter Pett fell from his high estate and was superseded a fact due to the invasion of the Thames by the Dut a national disgrace aptly described by the architect, Denham, in the "Advice to a Painter." Pett was co to the Tower on June 17th and on the 19th appeared the "Council-board" to answer the charges, "chiefly carrying away of the great ships, and the using of t in carrying away his goods," to which, according to Pep answered very sillily, though his faults to me seem on omissions. He said he used never a boat till they y gone but one; and that was to carry away things value, and these were his models of ships; which, wh Council, some of them, had said they wished the Dut had them instead of the King's ships, he answered,



believe the Dutch would have made more advantage of the models than of the ships, and that the King had had greater loss thereby: this they all laughed at."

Pett was in consequence made a scapegoat, as Marvell's satire confirms (Vol. iii, page 390):—

After this loss, to relish discontent
Some one must be accused by Parliament;
All our miscarriages on *Pett* must fall,
His name alone seems fit to answer all.

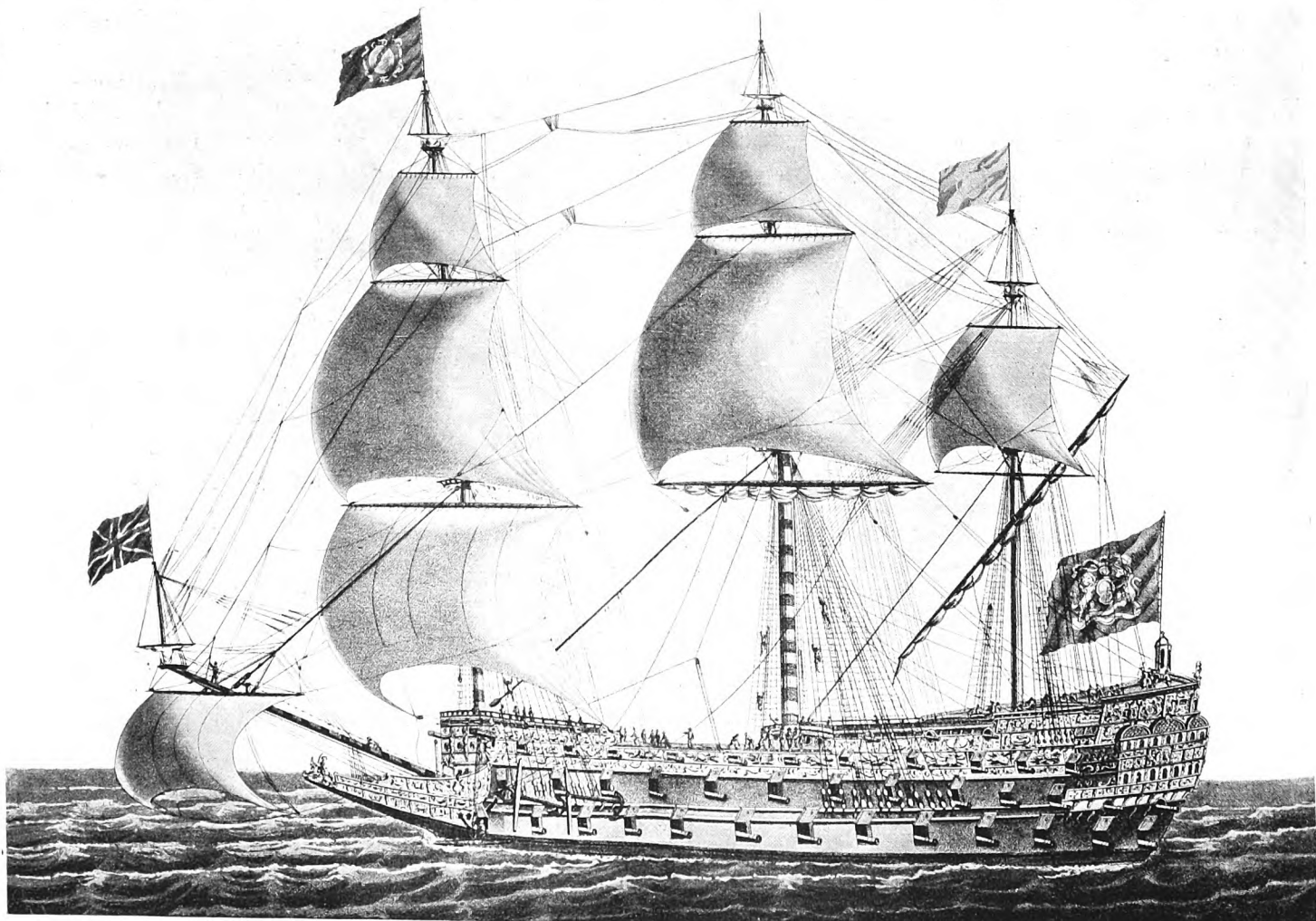
Notwithstanding the calamity, Peter Pett was the foremost shipbuilder of his time, and did much to raise the art of naval architecture.

Continuing the account of shipbuilding in the early part of the seventeenth century, we come to the period when the imposition of ship money under Charles I produced means for furnishing the Navy with capital ships. In 1635 Phineas Pett was instructed by the King to begin the *Royal Sovereign*, a vessel of beautiful lines and superior to any that had been built in English yards (see Plate I). She was launched at Woolwich in October 1637. The shipwright in his journal says: "She was so gorgeously ornamented with carving and gilding, that she seemed to have been designed rather for a vain display of magnificence than for the service of the State." A rather faulty description was drawn up at the time by Thomas Heywood, who described the principal ornaments, and added "that all those works were gilded quite over, and no other colours but gold and black to be seen about her." This ship was remarkable for her durability, for after undergoing considerable alteration she was constantly employed in the wars of Cromwell and Charles II. She was eventually laid up at Chatham in order to be rebuilt. After she had been made a

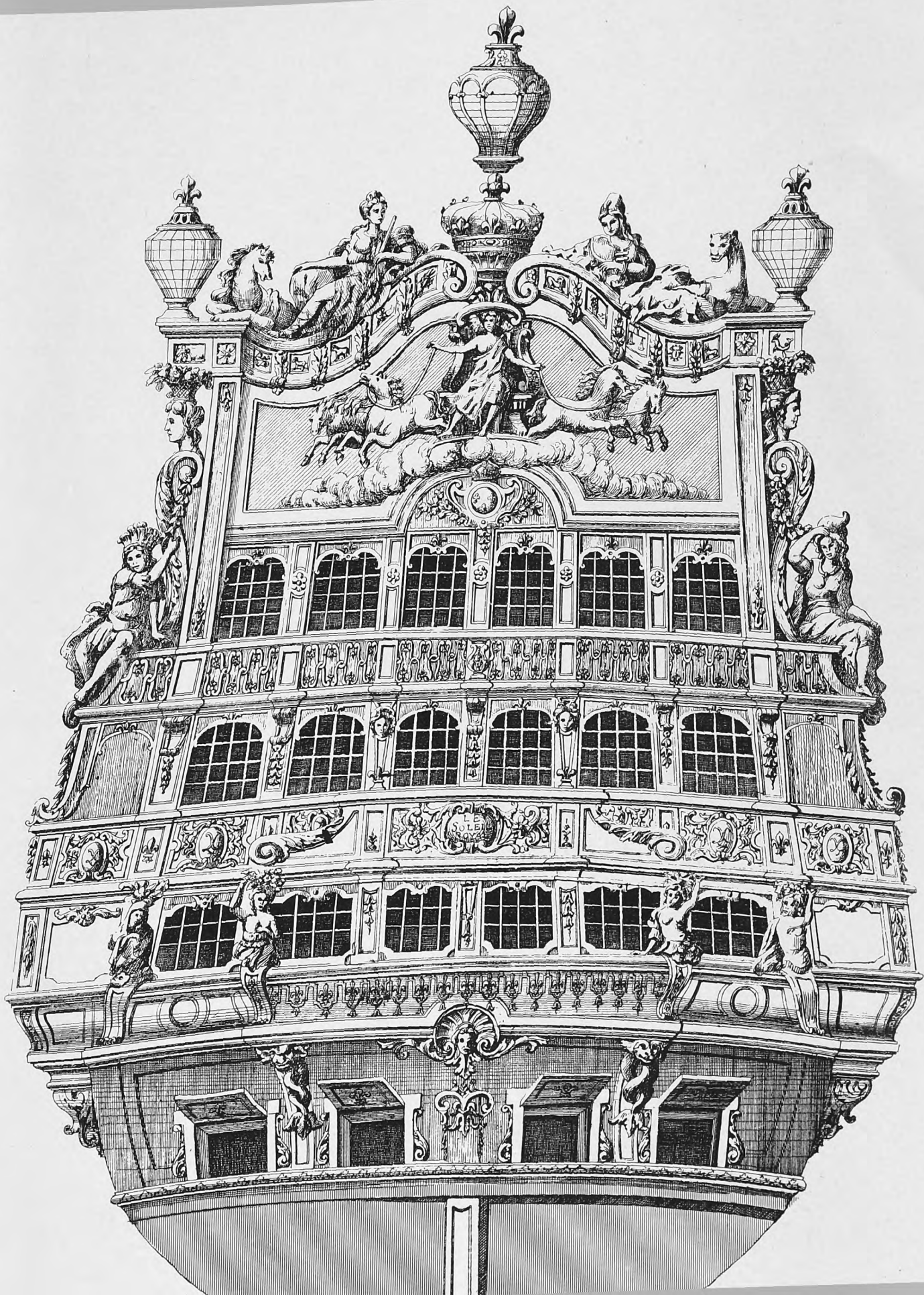
deck lower and strengthened, she became so formidable that no enemy ship would willingly lie by her side. In the action at Cape La Hogue this ship, then nearly sixty years old, chased and put out of action two of the French King's crack ships, namely, the *Wonder of the World* and the *Soleil Royal*. But the stout fighter was at last burnt through negligence at Chatham, in 1696. The *Royal Sovereign* was the first three-decker built in England. She formed the subject of a picture painted by Vandevelde.

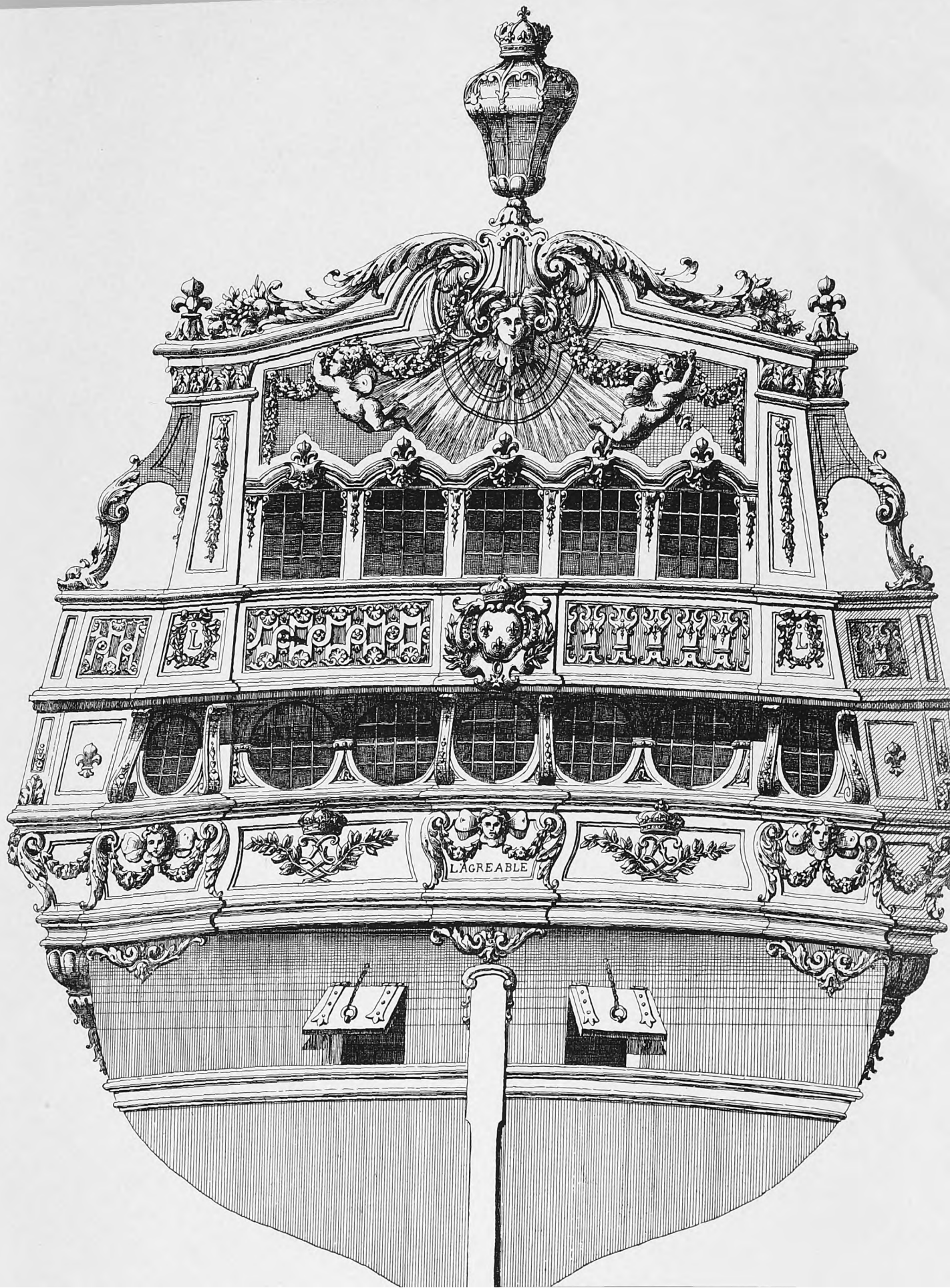
With the outbreak of the Civil War the possession of the Navy became of first importance, and the Parliament by a bold stroke got the fleet of fifty ships under their own control. In 1649 the Earl of Warwick was superseded in command by Blake, Deane, and Popham jointly, or by any two of them; two years later the appointment was renewed, and in 1652 Blake was appointed "sole general of the fleet for nine months." During 1653 the number of warships in the Navy was increased with rapidity—a fact noted by Evelyn, who went to see a ship, on April 9th, 1655, probably the *Fairfax*. He writes: "I went to see the great ship newly built by the usurper, Oliver, carrying ninety-six brass guns, and 1,000 tons burthen. In the prow was Oliver on horseback trampling six nations under foot—a Scot, an Irishman, Dutchman, Frenchman, Spaniard, and English, as was easily made out by their several habits. A Fame held a laurel over his insulting head; the word, God with us."

Under the Protectorate the Navy was well managed, and at the death of Cromwell it consisted of 157 ships, several of the finest having been built since the termination of the war with Holland; forty were foreign ships, mostly taken in the Dutch war. The Navy played no unimportant part in the



THE "ROYAL SOVEREIGN" (OR "SOVEREIGN OF THE SEAS"), BUILT 1637.





Restoration, and Charles II pledged himself to pay particular regard to its interests.

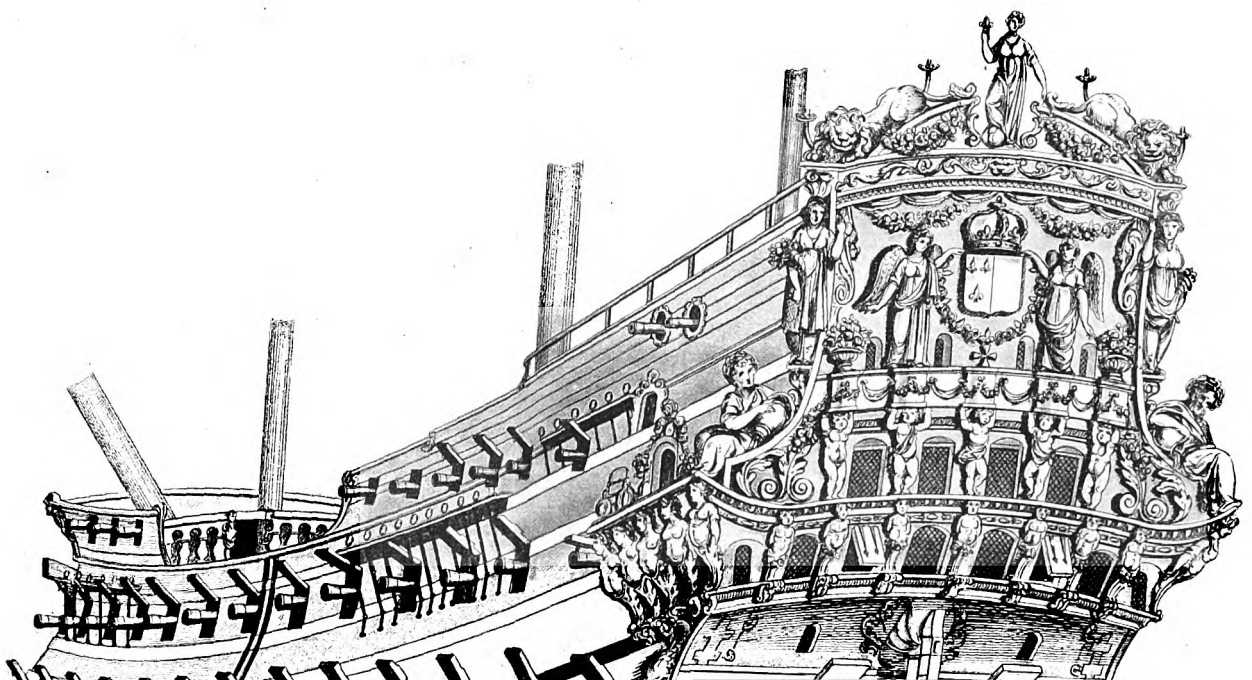
Some years after Pett had been driven from his post as commissioner, Sir Anthony Deane, another friend of Pepys, who had been master shipwright at Harwich in 1664, was appointed to the position. He was a very capable designer, and built yachts for Louis XIV, besides inventing the "Punchello" cannon; he died in 1721. Evelyn, under the date January 28th, 1690, says: "Mr. Pepys, late Secretary to the Admiralty, showed me a large folio containing the whole mechanic part and art of building royal ships and men-of-war, made by Sir Anthony Dean, being so accurate a piece from the very keel to the lead block, rigging, guns, and victualling, manning, and even to every individual pin and nail, in a method so astonishing and curious, with a draught, bothometrical and in perspective, and several sections, that I do not think the world can show the like. I esteem this book an extraordinary jewel."

Deane made Pepys a welcome present of a model ship, which is duly recorded by the diarist. "Home, where I find Sir Anthony Deane of Woolwich hath sent me the modell he had presented me; but it so far exceeds my expectation, that I am sorry almost he should have made such a present to no greater person, but I am exceedingly glad of it, and shall study to return him a courtesy for it."

While the power of the Navy was being consolidated under the auspices of Charles II, the French were becoming serious rivals on the other side of the Channel. They began to construct a fleet in the time of Richelieu, but it was left to Colbert to perfect it, and thereby strengthen the hands of his master on the seas. The ships which the French sent to assist the English against the Dutch were of large size and richly designed, carrying from sixty to seventy-four guns on

two decks. The King and the Duke of York were with them as they lay at Spithead, and were so impressed with the *Superbe*, that Sir Anthony Deane was ordered to build the *Harwich* as near to her dimensions as he could. He states: "From the plan of this ship nine others were ordered by Act of Parliament to be built." The *Royal Charles* was built in 1673 by "Shish, a plain honest carpenter, master at Deptford" (see illustration on page 3), showing how far in advance was made both in the direction of seaworthiness and graceful dignity. At this period the magnificent decoration at the stern, as well as the gilding and painting on the outside of the bulwarks, running in some instances the whole length of each topside, was at its best. Convenient space panels were grouped representing arms, gods, nymphs, and sea monsters. Both Sir Anthony Deane and Evelyn appear to have had little sympathy for the applied too profusely. One of the notes in Pepys's diary says how he inspected the *Ruby*, a French prize, "the only ship of war taken from any of our enemies this year. It seemed a good ship but with galleries quite round the stern, and a balcony, which will have to be taken down."

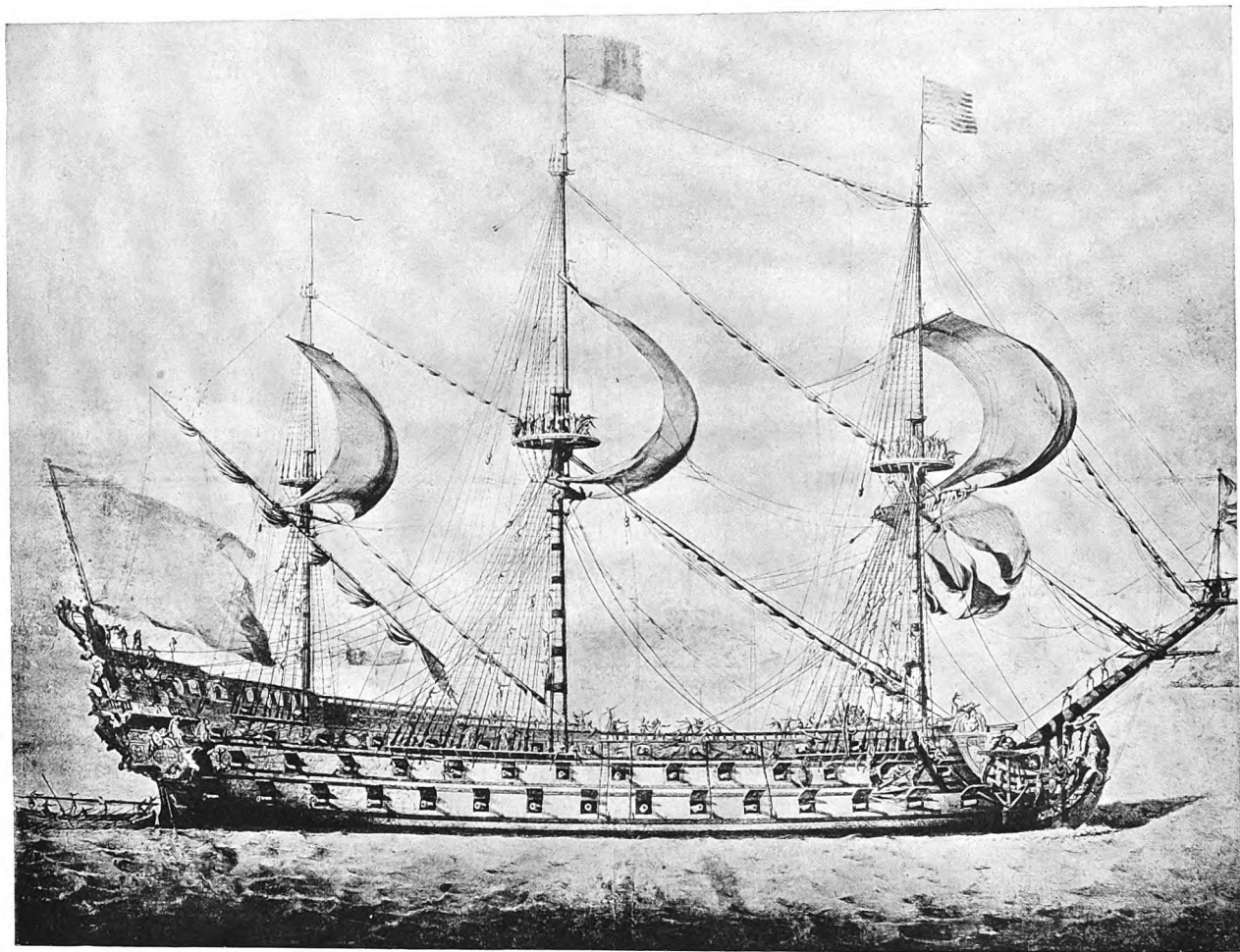
On March 7th, 1690, Evelyn, Pepys, and Sir Anthony Deane met at dinner, and started a discussion on the state of the Navy after the Revolution. Sir Anthony Deane advocated the building of fast-sailing frigates in lieu of "huge galleons and second and third rates, with high decks, which did nothing but to gratify gentlemen commanders, who were fond of all their effeminate accommodations, and for pomp and parade." It is a strange coincidence that at the period these three Englishmen were discussing the, from their point of view, unnecessary decoration of ships, a remarkable man-of-war, without the usual embellishments, was being launched in France. It was the celebrated *Soleil Royal*, one of the chief



Louis XIV's new fleet which surpassed the English ships both as regards numbers and sailing qualities. In the Naval Museum at the Louvre there is an excellent model of this unfortunate vessel, which was destroyed by Admiral Russell in the great action off Cape La Hogue. A fine drawing showing the decoration of the stern is reproduced on Plate II. An interesting fact in connection with the *Soleil Royal* is that the decorative parts of the ship were designed by the celebrated architect and sculptor, Pierre Puget, who in his early days had worked under a carver and shipbuilder of Marseilles before he left to study architecture in Italy and to work as pupil under Cortona. The year 1643 saw Puget back at Marseilles busily designing a magnificent ship for Anne of Austria; a painting of this vessel is here reproduced. Fouquet sent the architect to Genoa to select marble for his works, but when Colbert rose to

consoles acting as quarter-pieces and completing the side walks, even the large carved panel symbolising the Chariot of the Sun, are attributes inferior only to the broad sense of design which decreed their positions against the naked timbers made ready by the master shipwright. Whoever designed the sheer plan of this ship must have experienced a thrill of pleasure when Puget unrolled his sketches for the finishings.

Another fine design is that of the stern of *l'Agréable* (see Plate III), a third-rater of the time, in which Baroque tendency is just as expressive, within its limitations, as in the design for the more ambitious vessel. And the same character of Baroque architecture applied to the embellishment of ships is seen in the illustration on the preceding page showing a French second-rater of 1670, the original being supposed to have been made after a drawing by Vandevælde.



DESIGN FOR FRENCH MAN-OF-WAR BY PUGET, 1650.

office he recalled Puget, possibly for reasons connected with the decoration of the ships projected by Louis XIV for the conquest of Europe. In the midst of other labours Puget managed to visit London and design the second Montagu House for Ralph, first Duke of Montagu. Puget was without doubt a great artist, but whether he was entitled to be styled the Michelangelo of France, for ability in three arts, is open to question. It would, however, be difficult even in the whole length and breadth of France to find a more enchanting design than that by Pierre Puget for the stern of the *Soleil Royal*; from the crown at the centre of the scrolled taffrail to the carved moulding above the rudder, the work expresses the spirit of the sea. There is a charm about this design which is difficult to elucidate; the three-storeyed range of sashed windows, reminiscent of a house-front of the time—perhaps in the artist's native town—the graceful curves of the balconies, each enriched by blind balustrades, the tasteful ramps and

In the seventeenth century there was a strong resemblance between the timber house-fronts and the sterns of ships, both showing a wealth of carved decoration. This important branch of craftsmanship rose to its zenith in the reign of William and Mary, and was reflected in the doorways of the later Wren period; but with the gradual decline of ship-carving the demand for ornamental doorcases in wood was diminished, partly owing to the scarcity of expert carvers and the introduction of Italian plasterworkers. At the beginning of the reign of George III there were at least three hundred ship-carvers employed on both banks of the Thames below London Bridge, but at the time of the Regency there were not more than fourteen, including three master firms, namely, H. White of King's Stairs, Rotherhithe; Greyfoot and Overton; and the Pageants of Rotherhithe.

A. E. R.

(To be concluded.)

RECENT DECORATION AT THE ROMAN CATHOLIC CATHEDRAL, WESTMINSTER.

By W. CURTIS GREEN, F.R.I.B.A.

THOSE who visit the Roman Catholic Cathedral at Westminster will notice that the decoration of the building goes quietly forward. Three new works are now to be seen; one, the Stations of the Cross on the great piers of the nave, is yet incomplete; the others, the Chapel of St. Andrew and the Saints of Scotland in the south aisle, and the picture in the tympanum of the west door, are quite recently finished. The last will naturally be the first to be noticed; for fourteen years or more the bare brick tympanum over this great doorway has been waiting to receive the decoration its designer intended and the importance of its position demands.

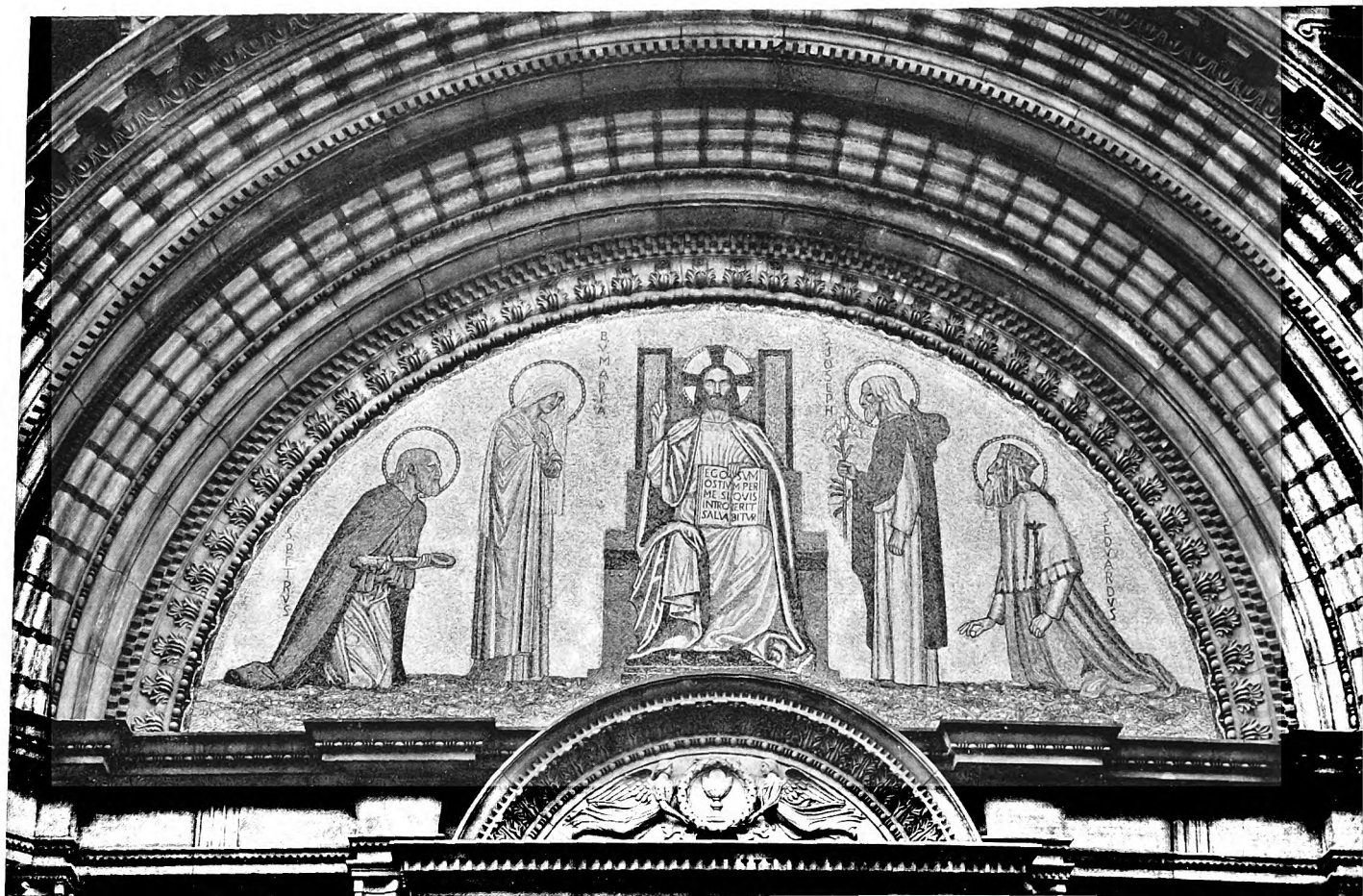
Externally Bentley's great building is a compromise; he seemed to realise this when some sixteen years ago he described to the writer his conception of a Metropolitan Church as a plain shell with a beautiful interior: with intention he shaped the great brick pile with its concrete roofs. Every country and every age has contributed something to the making of the exterior of the shell, from the early Christian art of the Greek craftsmen to the modern English of Philip Webb, and from all the centuries between.

Bentley knew that no general view of the exterior could be compassed; the west front, somewhat small in its parts, can

only be seen from a few yards away; of no vertical planes of the composition are broken up back in receding stages to overcome the objections owners with dominant rights of light across the centre piece of the front is the great doorway, forty the archivolt encloses the tympanum now de Mr. Anning Bell, of which an illustration is given b

Bentley saw that here was the place to strike of what was to follow. The idea of using mo position was his; it is a pretty idea that a glimpse c should be visible from outside, a hint that, like t daughter," the Cathedral "is all glorious within" glimpse suggested "wrought gold" the result n been more successful. Mr. Bell shall speak for him

"In the first place, of course, the figures and th positions were settled by the Cathedral authorities."— five figures. The central group represents God attended by the Virgin Mary and St. Joseph—Christ and crowned by the cruciform nimbus, in the ac diction; on the left of the panel is St. Peter, and on St. Edward the Confessor.—"Then the question of ground was the next thing to be considered. I deci



a gold ground at once. Gold is not suitable to this climate, owing to the danger of the tesserae being more liable to injury by frost than those of other colours. Also I do not think a flat mass of gold out of doors is agreeable. Then it was a question of light figures against a dark ground—for example, blue—or a light background relieving darker figures. This latter I decided upon, as the silhouettes of the figures would always remain distinct, however discoloured and dim the background or the treatment of details on the figures might become. It might be said that light figures against a dark ground should also tell in the same way as simple forms, in spite of the accretion of dirt. But, on further consideration, it will be seen that the necessary shading, however simple, would naturally be at the edges of forms, and so tend to merge in time into the ground. I therefore relieved the figures against a very light ground, but I confidently expect that in not many years the tone of it will be very much lowered, and that any excess of contrast which may be felt at present by the critical will have disappeared.

"As to the general treatment of the subject, the scale of the figures gave occasion for much thought. I finally came to the conclusion that in relation to the general look of the front of the building—the width of the over-arching mouldings round the tympanum, and, particularly, the size of the lettering in the large panel above it—I would not have the figures smaller than I have made them, whilst the size of the tympanum itself prevented them from being bigger without looking cramped in.

"The colour is quiet and sober; the greys and browns of which it is largely composed will, I hope, go well with the colour of the stonework around, whilst the red and pink is meant to carry out the brickwork: in fact, the colour is an attempt to slightly emphasise or focus the general colour of the building rather than to contrast with it. Time will doubtless dim it down very much. Blue is sometimes at any rate seen in the sky above, and green in the trees, flowers, etc., round about the Cathedral. The green in the mosaic is mostly hidden by the projecting cornice below, but I felt that rather a clean green was necessary.

"The background is set strongly in cement, and the whole of the tesserae are embedded in it, as well as those in the figures in thin 'putty' (which is of different composition), so that there is as little chance as possible of water settling in the crevices and injuring the work by freezing in cold weather. This treatment also may keep the surface a little cleaner looking as a whole; but, of course, it has been necessary to sacrifice the texture which is sometimes valuable in interior work.

"I have endeavoured in the whole thing to be reticent and severe, and to avoid any sort of extravagance or showing off of personal whims or fantasy. In such a subject, and in such a place, the personality of the artist should not, I think, be obtrusive."

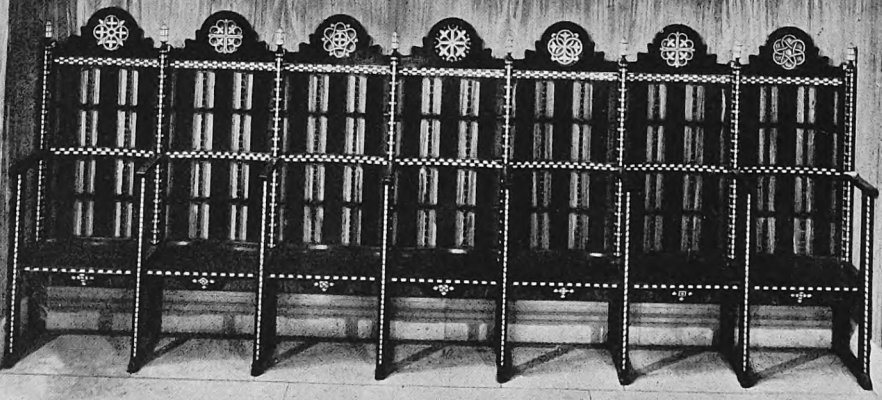
Pleasing as is Mr. Anning Bell's design in itself, most people will probably feel that the white background to a panel in a deeply-recessed space is unfortunate; in the writer's opinion it



ST. ANDREW'S CHAPEL: THE STALLS.

By Ernest Gimson.





would be wrong either surrounded by marble or with further colour and gold; against the bare, dark, coarse stone and brick the white is a capital error. Presently the great teak doors below are to be sheathed in bronze, and this fact might have suggested the right colour note for the background of the panel above.

If, while outside the Cathedral, the mind is still critical and unsatisfied, conscious of problems and contradictions that appear to cumber the progress of art in our time, on entering the impression changes, rising to a serener level.

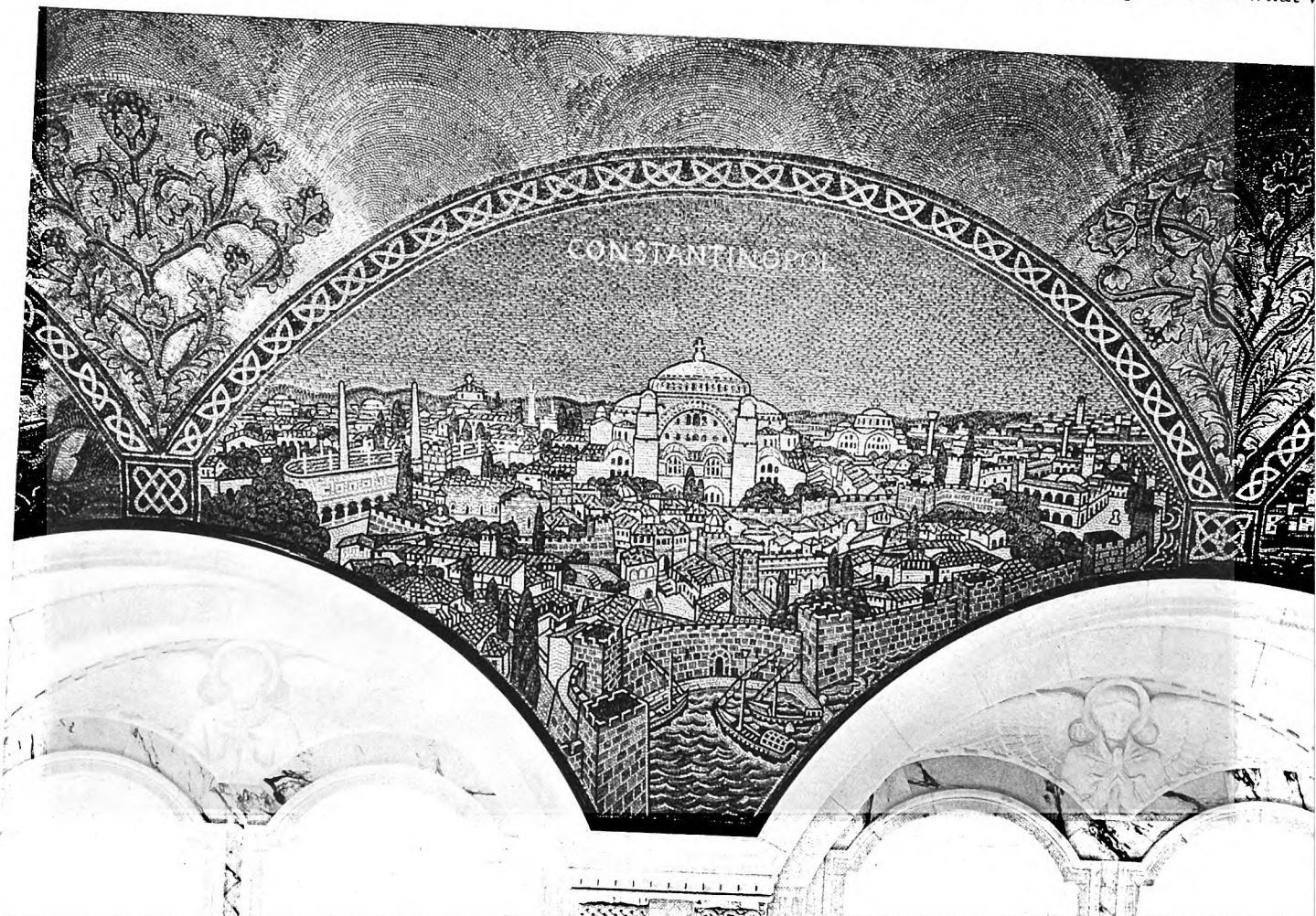
Every age has produced masterpieces in one or more of the arts; none can have been without its share of mediocrity that in the present seems so overwhelming. Stevenson points the difference between the ephemeral and the permanent when he says: "A dogma learned is only a new error—the old one was perhaps as good—but a spirit communicated is a perpetual possession." Architects, like theologians, while seeking

freedom and power through the law, have oftentimes entered by it; not so liberty won through to liberty, retaining a love for perfected skill; thus his Cathedral in its unity breathes the spirit of perfect fine art matured slowly, will ratify.

To find this refreshment in a contemporary to discover "a perpetual There is one quality that pleasure it gives all the m—its unfinished state. S cannot enjoy it for the un what will be done with it. it possible to enhance or d appeal of this fine concept far will the sense of blue sp noticeable and so captivating in the bare building, be retained when the decoration is complete? How w light tell and how the scale? Will the acoustics be as g are now? In fact, will the gain compensate for what v



CARVED PANEL (ON PIER.)



At present the interior stands vast and bare; the nave, sixty feet wide, double that of the Abbey, is dominated by a wood Crucifixion in gold and colour thirty feet high, suspended as a holy rood. The effect is one of those accidents of genius, an over-emphasis of art, that, aided perhaps by incense and music, and by the distant gleam of precious materials and cunning craftsmanship seen here and there in the aisles or choir, is mysterious and romantic.

There are those who cry out for this or that treatment of this interior. They try to read their own theories into Bentley's scheme of decoration, or as much of his scheme as

big things, it is primitive, and work of a standard below the level of the original will be as conspicuous as is vice beside virtue.

There is no sign that the authorities have not realised the nature and importance of their opportunity and responsibility; on the contrary they have shown courage and sympathy in administering their trust, and have employed artists and craftsmen of genuine ability; they are not, perhaps, like their father in God, infallible, and mistakes will occur. The essential thing is not that there should be no errors, but that the art be live art, the best of the time. The fatal thing is to



ST. ANDREW'S CHAPEL: ALTAR CANDLESTICKS.

By Harold Stabler.

they have grasped. How much of his plans were completed at his death does not matter; marble plating has to cover the walls so high from the floor, and a vast scheme of iconography above, a blaze of coloured mosaic in green and red and gold fading into blue as it receded; it is not essential that the author should instruct the illustrator of the story. The building as Bentley left it is complete in itself; in it is sufficient evidence of the spirit the author wished to communicate; and what a fortunate thing is this for modern art and modern craftsmen to have so fair a field for their labours and rewards! The setting will condemn anything but lasting merit; like all

fall back to the ecclesiastical trade trimmings beloved of the thoughtless alike in the Roman as in the English Church. Mistakes are less likely to occur as experience is gained.

Those who are fearful for the future of the Cathedral should view the recently finished Chapel of St. Andrew and the Saints of Scotland; it is the most successful of the decorations yet undertaken. The donor, the Marquess of Bute, is to be congratulated on the beauty of his gift; he has done more than decorate an unfinished chapel of his church; he has set up a standard of excellence in the decoration of the Cathedral,

RECENT DECORATION AT WESTMINSTER CATHEDRAL.

and has placed under a debt of gratitude all those who care about art and who would maintain the best traditions of craftsmanship.

The architect to whom the work was entrusted, Mr. Robert S. Weir, while an acknowledged authority on Byzantine art, is also a master of modern building, and intimately associated with all that is best in English craftsmanship and design. Under the guidance and direction of Mr. Weir, the most talented craftsmen of the day have wrought in precious materials a suitable lining to one of the little side chapels of

chronological order. The use of lettering is indeed a feature of the decoration.

The windows on the right, not shown in the view with Pentelic and Pavonazzo; the shafts at the side, flutings, are of Levanto, and their responds of Giallo. The marble sheathing sets off the gold and colour above, a charming feature of which is the golden tesserae arranged in repeating fan-like patterns. The in particular is of an excellence unsurpassed both in execution; the six cities connected with the



ST. ANDREW'S CHAPEL: MARBLE PANELS BESIDE THE ALTAR.

By Stirling Lee.

St. Andrew's Cathedral. Some illustrations of the work are here given. The views on Plates IV and V show the interior of the

St. Andrew—Constantinople, Bethsaida, and Patras on the

Pentelic. In the panel on the altar is a figure of Christ the Intercessor, in beaten copper; this and the adjoining low-relief figure panels are the work of Mr. Stirling Lee; the altar candlesticks and reliquary are enamelled metal, worked by Mr. Harold Stabler.

The west end of the chapel is furnished by the row of seven ebony stalls inlaid with ivory, of singularly fine design, considered singly, or collectively in relation to their position, the work of Mr. Ernest Gimson.

The chapel is separated from the church by white metal open-work screens of great size and beauty; they not only protect the chapel, but attract the passer-by to view more nearly the treasure they enclose.

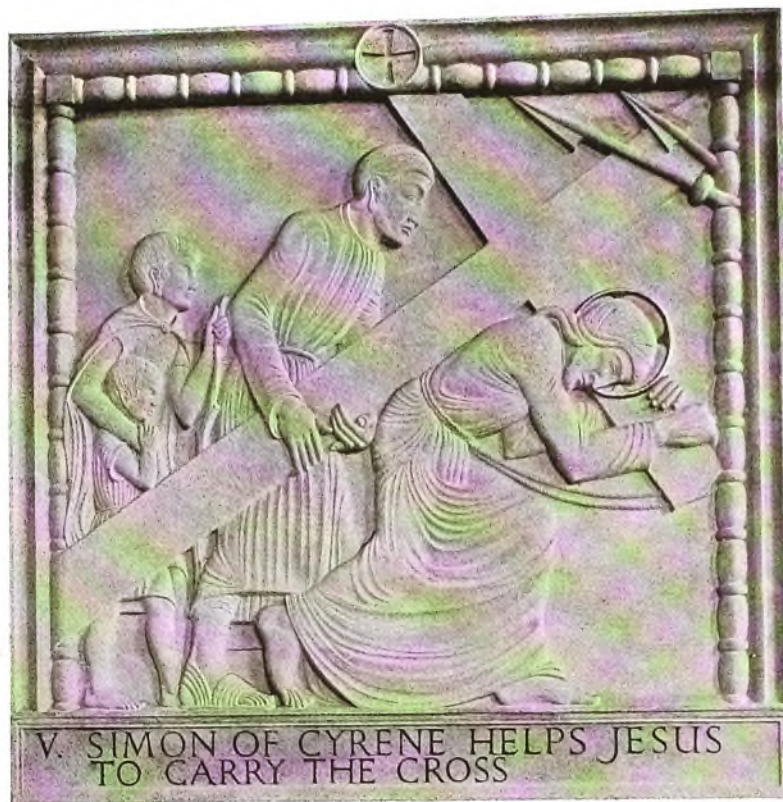
Like all good work, its perfection pervades one slowly. The merit of the design and the fineness of the workmanship in many crafts seem to reach the highest level of this kind of achievement, and in viewing the chapel one recalls a saying of Anatole France: "There is nothing precious save the work of men's hands, when God gives it His countenance."

The Stations of the Cross, the work of Mr. Eric Gill, have been the subject of some controversy. At present seven of them are carved and in position; three of them are here illustrated. There are those who object to the carved treatment; they would prefer *opus sectile*. That is a matter of taste; either

treatment is legitimate, and there is abundant justification for that chosen. The panels are very large, perhaps five or six feet square; they are treated in low relief in the highly primitive manner of genuine Byzantine carvings. For the most part they are pleasing as to pattern, and tentative efforts have been made to strengthen the design by the application of colour to the marble. The first, "Jesus is condemned to death," is a noble panel alike in design and execution; the second, "Jesus receives his Cross," is an excellent composition, but the figure of Jesus appears to the writer devoid of both grace and dignity; three and four are "Jesus falls the first time," and "Jesus meets his Mother"; the fifth, "Simon of Cyrene helps Jesus to carry the Cross,"

is powerful and well composed. Ten and thirteen are the only others yet fixed; these show a marked decline in quality; the Deposition is grotesque, and perilously near ludicrous; and it is greatly to be hoped that when the remaining panels are in place the scoffers will have no reinforcement for their expostulations.

Whether or not one likes the Stations of the Cross, the work is extraordinarily able and vital; compare them, for instance, with the carved and inlaid pulpit from Rome standing unhappily against one of the piers of the nave close by. Mr. Gill's work, indeed, affected as it is, is instinct with life, whereas the other is lifeless and insipid.



THREE OF THE STATIONS OF THE CROSS.

By Eric Gill.

CURRENT ARCHITECTURE.

KING'S COLLEGE FOR WOMEN.

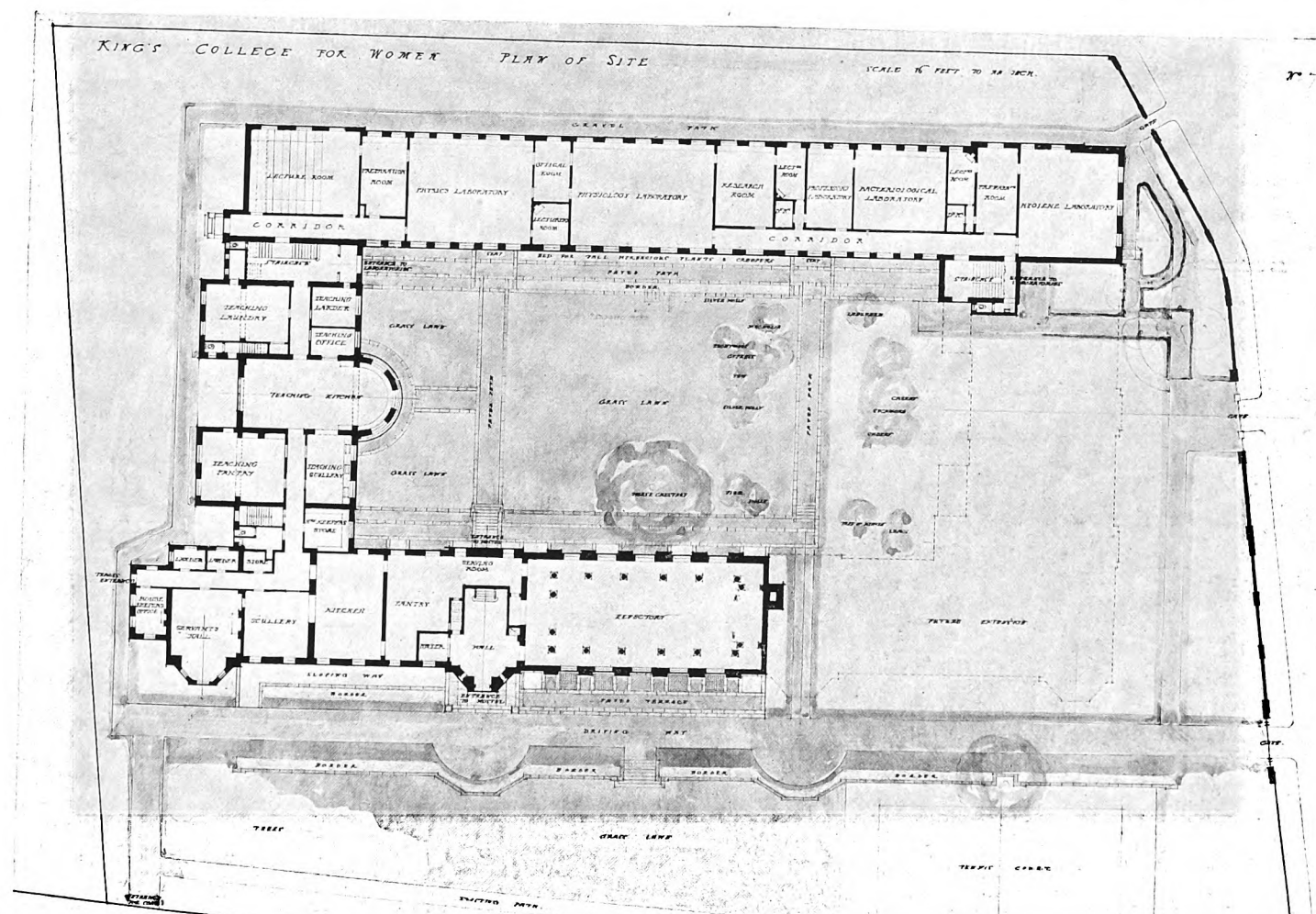
KING'S COLLEGE for Women (University of London) is now established in an admirably designed and excellently equipped new building at Campden Hill, Kensington, the architects for which are Messrs. H. Percy Adams and Charles Holden. We reproduce a series of specially-taken photographs of the building, but before dealing with these from the architectural standpoint it is necessary to set down the particular aims of the institution—the latest development of a work begun eight years ago, when courses in domestic and social science were instituted by King's College for Women, with a view to providing education in science and economics of a University standard, and applying the principles thus taught to the management of the home and of young children, to the hygienic and businesslike conduct of institutions, to the laws and economic conditions affecting the employment of women in factories and workshops, etc.

The lectures given are expressly adapted to the needs of women wishing to prepare themselves for the efficient management of their own homes, and for stimulating that interest

which knowledge and thought can develop in them, with which all women are more or less concerned in their other purposes may be. The training also includes posts as teachers, and for other spheres both professional and voluntary, including inspection, work on district committees, and other public bodies, and especially for housekeeping on a large scale. There are also many openings connected with the interests of public health, the demand for trained workers in connection with which is constantly increasing.

The grouping of studies within the courses of the first (three years' course) biology, chemistry, physics, physiology, household work (cooking, laundry, sewing, etc.), economics (including a short course in law and business affairs), ethics, and psychology. It is seen that this is an endeavour to treat all subjects in connection with the household both scientifically and practically, every case to link up the practical arts with the principles on which they are based.

This movement is thoroughly in accord with what is called the ethics of knowledge in our own day, and the realisation of our responsibility in applying knowledge



possible, to practice. The application of science to household matters is only the natural outcome of an appreciation of the benefits which have accrued in all other departments of life where science has been introduced; and the introduction of a domestic science course into a University, though regarded by some as a revolutionary step, is no more so than was the inclusion of agricultural and engineering courses into the curriculum for men—an innovation that has already justified itself.

The organisation of these courses is the outcome of a strong wave of public opinion which has recently become aware of the danger arising from the prevalent ignorance of such matters as economic household management, hygiene, and child-rearing; and it may be regarded as the special contribution made by women in recognition of the necessity for specialisation in order to attain to a high standard of national efficiency.

Valuable work has already been done in this direction by the opening of domestic training schools and polytechnics throughout the country, and the introduction of a domestic science course into a University is, as it were, the crowning of the edifice which is being built up. It will ensure these subjects taking their proper place in public estimation, and will, it is hoped, lead to the elucidation of many of the complex problems continually confronting the household managers of to-day.

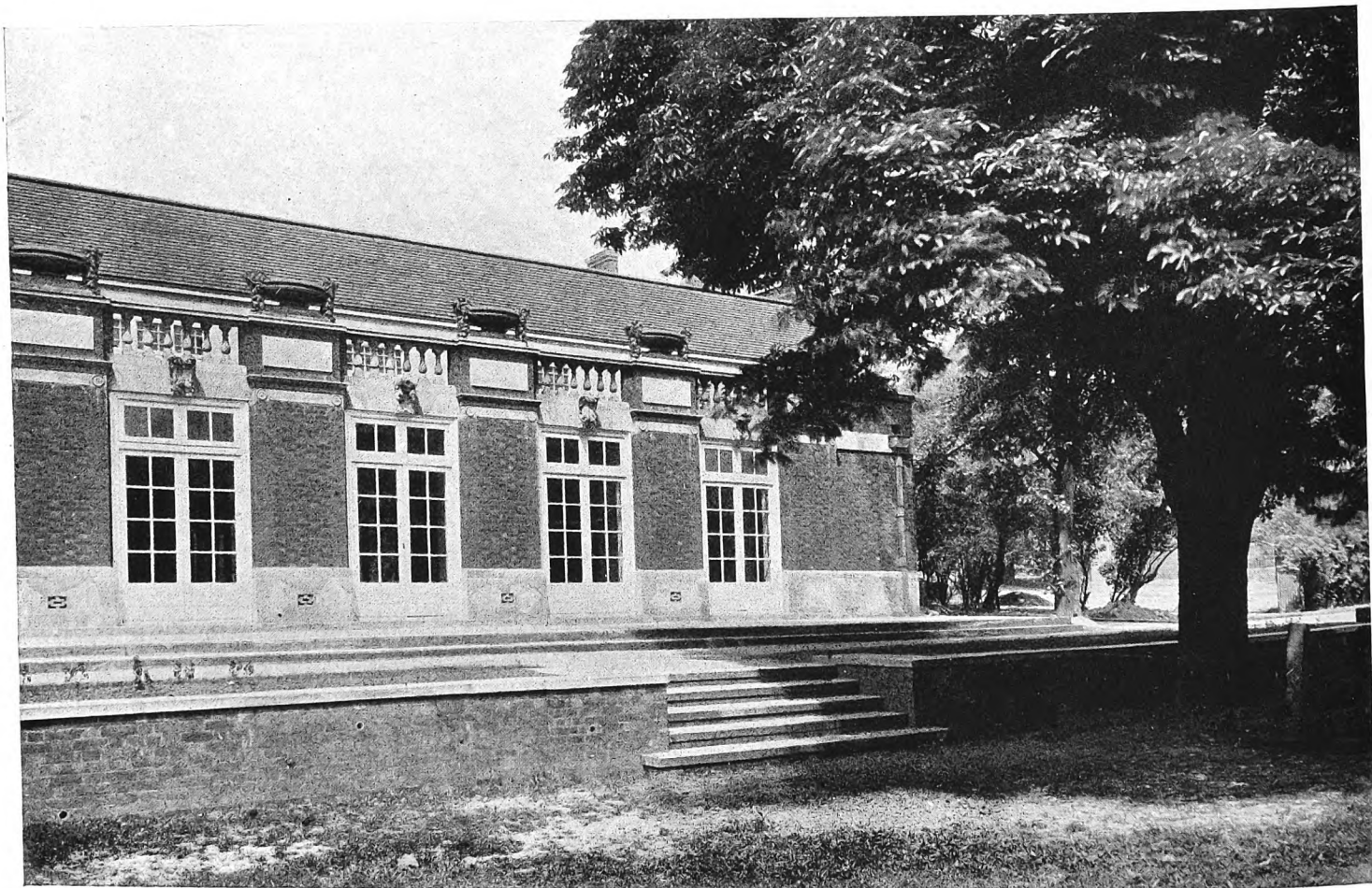
The gracious interest which Her Majesty the Queen has taken throughout in the development of this movement has been a great encouragement to its promoters, and furnishes yet another proof of Her Majesty's unfailing sympathy in all that makes for the betterment of the home life of her people.

Those entering upon the work can take up either the one year's post-graduate course, or the three years' course intended for those who have passed matriculation, or who can otherwise satisfy the college that they are fitted by their general education to profit by the lectures. Single courses may also be

taken by permission of the Warden. There appears to be a large and widening field of employment for women trained on these lines.

From the foregoing it will be realised that the scheme of this new college is of great interest from an educational point of view, and no less interesting is the architectural treatment of the buildings. These ultimately will form a complete quadrangle, but, as will be seen from the plan on the preceding page, the front block, comprising the administration offices, the college library, and various classrooms, has not yet been erected.

The college is entered from Campden Hill Road, where are two finely wrought gates in iron, flanked by brick piers, those of the main entrance gate being crowned by carved stone urns. Entering by the lower gate, we pass along a carriage-way to the entrance to the hostel. This block, like the rest of the college, is a straightforward piece of brick-work, carried out in bricks of excellent texture and colour, with just enough stone dressings and carved enrichments to enliven the whole and avoid all appearance of barrenness. The main entrance leads into a hall lined with Hopton Wood stone. To the right is the refectory, where the architects have had their chief opportunity for interior design, and have achieved an extremely pleasant result. The refectory is a room measuring about 75 ft. by 35 ft., covered by a barrel ceiling (in reinforced concrete) and lighted by French windows and by clearstorey windows. A range of columns extends down each side, and at one end is a slightly raised platform for the high table. The architectural treatment of this interior displays a marked sense of refinement. The plaster-work on the ceiling, for example, is in just sufficiently high relief to emphasise the lines of the construction, while not being too insistent and heavy, as much decorative plasterwork unfortunately is; the mouldings are correspondingly delicate,



SOUTH SIDE OF REFECTORY.



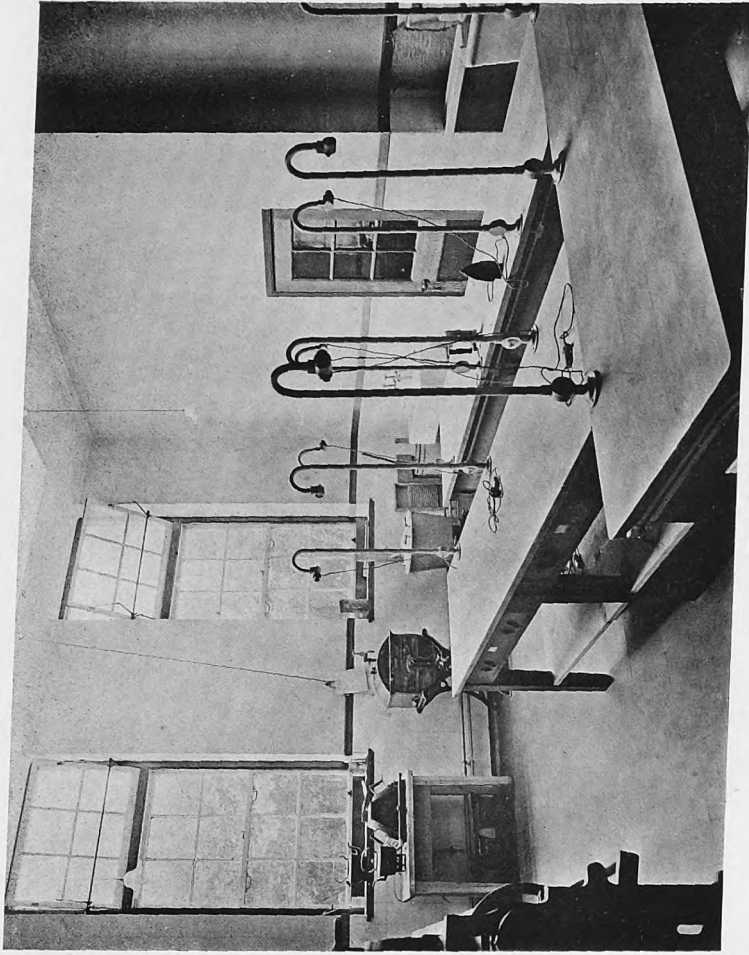
Laboratory Building, looking North-East.



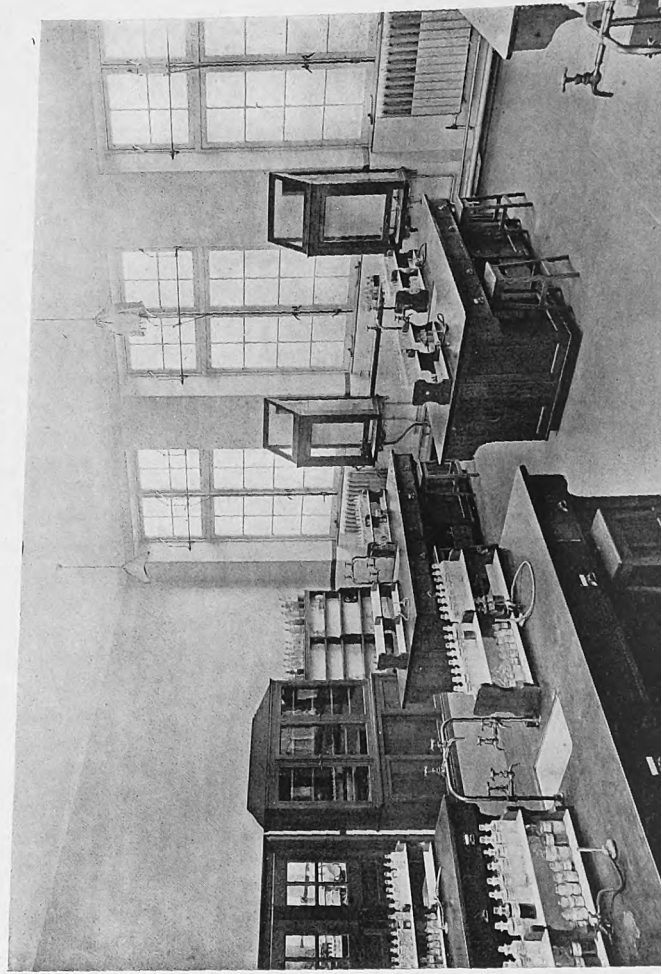


Refectory.

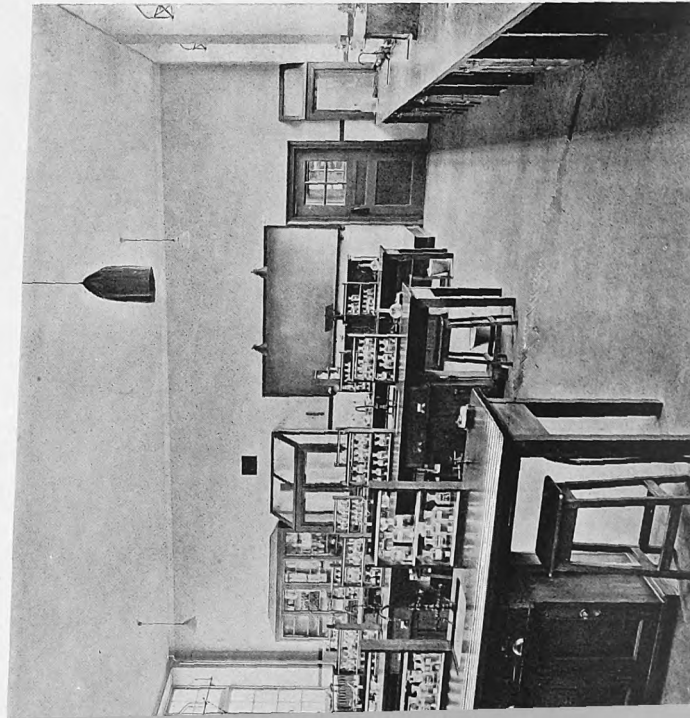
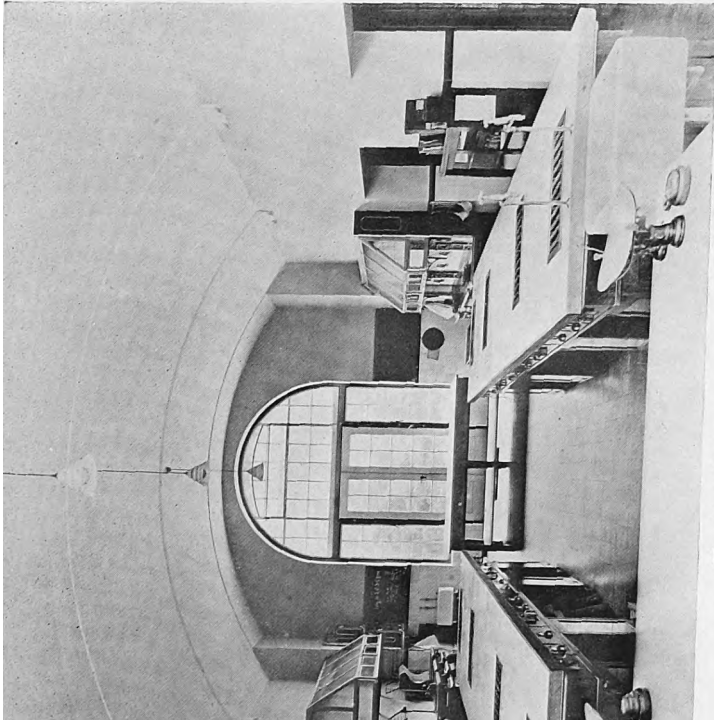




Teaching Laundry.



Teaching Kitchen.



and the electroliers graceful in character. The refectory is finished entirely in white, and when its furniture is in place will be an exemplar of its kind.

With regard to the furnishing of the building generally, it may here be noted that the aim has been to combine sound construction with elegance of form, and the result is wholly satisfactory. There are tables and chairs, like those shown on the opposite page, which are able to stand any amount of handling, yet are not at all cumbersome. They follow on the sound English tradition of the eighteenth century, and as examples of modern furniture-making are a credit to those who were responsible for their production.

To the left of the entrance hall are the kitchen offices, and beyond these, on the west side of the quadrangle, are a series of rooms which are quite unique. They comprise a large teaching kitchen in the centre, with a teaching pantry, a teaching scullery, a teaching larder, and a teaching laundry in conjunction. These rooms are equipped with every kind of apparatus and fitting for cooking and other domestic work, and practical instruction and demonstration is given in them. The kitchen, for instance, has different types of stoves for cooking by gas, coal, and electricity; there are meters with glass fronts through which the working of the apparatus may be studied; there are two long benches with tiled tops and with sheet-iron recesses covered by grids in which gas burners are fitted; and other apparatus appurtenant to modern methods of cooking. In the teaching scullery one finds a similar complete equipment, while in the teaching laundry are appliances for ironing by gas and electricity, washing machines, mangles, etc. The floors of all these rooms, like the working kitchen offices themselves, are laid with red quarries, the walls having a dado of white tiles, finished above with white distemper. Everything is of excellent quality and finish; in fact, we have

never seen a building of this kind which is finished better. The rooms, moreover, are very spacious and well lighted.

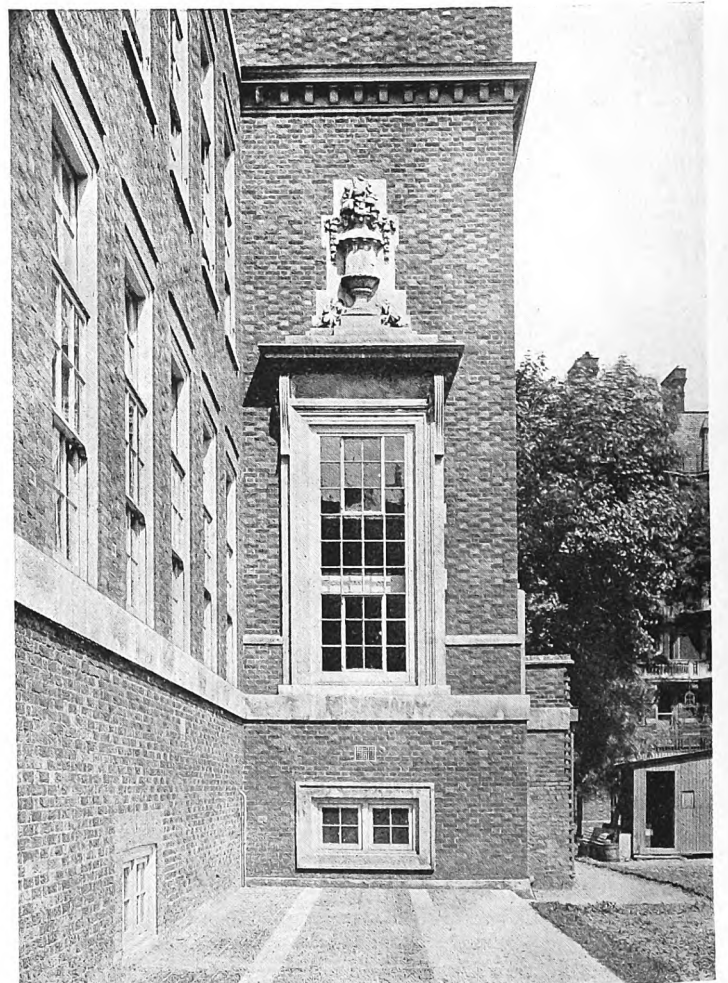
The hostel proper is installed in the south and west blocks. There are fifty-seven bed-sitting-rooms, to each of which a dressing-room is attached, the remainder of the hostel being occupied by the common-rooms, isolation-rooms, and administration offices. The common-room on the first floor, shown on Plate VII, is an extremely comfortable apartment, furnished in good taste, and having a fine marble mantelpiece as a focus of interest; and in connection with it we may note an application of craftsmanship which is immediately pleasing—the cast-lead grilles covering the radiators, which are set in recesses. The radiator, essential though it be, is generally more or less of an excrescence in a domestic interior, but this device of a lead grille of Adam character covers all its faults, and adds a new feature to the decorative scheme.

The laboratories block is on the north side of the quadrangle. On the ground floor are four large laboratories for physics, physiology, bacteriology, and hygiene respectively, and in connection with them a lecture theatre, a research-room, preparation rooms, and lecturers' rooms; the first floor being mostly occupied by chemistry laboratories, with various rooms in connection with them. These laboratories, in their equipment and finish, show the same sound construction and careful attention to detail which is noticeable throughout the building. The fittings—benches, fume cupboards, etc.—are of oak, the bench tops being of teak, and the floors laid with wood blocks.

In general architectural character the exterior design of the college is an individual treatment of the Later Renaissance; the refectory, for example, and the main entrance to the hostel, recall Wren's work at Hampton Court; but the whole has been given the touch of a modern artist, and the buildings thereby gain the interest that attaches to all personal work. The



BAY OF HOSTEL BUILDING.



ANGLE OF LABORATORY BUILDING.

retention of some fine old trees, and the laying out of the quadrangle with grass lawns crossed by brick paths, serves to relieve the purely architectural effect, and when in course of years the buildings have become mellowed by exposure the quadrangle will present a very delightful appearance.

The general contractors for the college were Messrs. Wallis & Sons, of Maidstone, and they deserve special mention for the admirable manner in which they have carried out their work.

Mr. Broadbent executed the finely-carved stone urns which are a feature of the quadrangle, and was also responsible for the rich keystones over the refectory windows and the rest of the stone carving, which displays a rare skill with the chisel. Mr. Eric Gill executed the carved lettering, which, like all Mr. Gill's lettering, is clear and elegant.

Facing bricks and roof tiles were supplied by Messrs. Collier, of Reading, and bricks for dressings by Messrs. Lawrence. Casements were supplied by Messrs. Henry Hope & Sons, Ltd. The art metalwork in iron and lead was executed by Messrs. Thos. Elsley, Ltd. The electric-light fittings are by Messrs. Faraday & Sons—from Mr. Holden's designs: the two large electroliers in the refectory are of real bronze, and support bowls of alabaster.

The cooking and laundry plant was supplied and fitted by Messrs. Fletcher, Russell & Co., Ltd., Messrs. James Slater & Co., and The Gas Light and Coke Co.; Messrs. Fletcher, Russell having installed in the kitchen their "Langham" range, an example of the latest type of gas-cooking apparatus.

The laboratory fittings were made by Messrs. Baird and Latlock, and most of the rest of the furniture (including the refectory tables and chairs) by Messrs. Heal & Son.

Tiles were supplied by Messrs. Minton & Co.; sanitary fittings by Messrs. Doulton & Co.; patent glazing by The British Challenge Glazing Co.; grates by Messrs. Bratt, Colbran & Co.



REFECTORY FURNITURE.

The Gas Light and Coke Co. were responsible for the fitting; Messrs. Rashleigh, Phipps & Co. for the wiring; and Messrs. Berry & Sons for the heating apparatus. The decorative plasterwork was executed by the general contractors, Messrs. Wallis, from models prepared by Mr. G. P. (of Messrs. George Jackson & Sons, Ltd.) and Mr. P.

BAD BUILDING IN THE "GOOD OLD TIMES"

In a paper read before the Concrete Institute, Mr. Perkins observes that the popular idea that buildings of the "good old times" were solidly constructed is erroneous. A majority of the buildings erected in London 100 to 200 years ago were, he states, constructed in the most inferior way. Mortar appears to have been compounded with a fat lime, slaked, mixed with the "top spit" of the field. Natural clay has had no binding properties, and is now just so much rubbish. The bricks, moreover, were badly shaped, and were easily broken, so that in taking down old walls considerable quantities of what appear to be headers are found to be "bats." The wall thus consists of a number of $4\frac{1}{2}$ -in. bricks with no efficient inter-connection. These have separated and bulged, this condition being the state of many old structures to-day. This bulging is, Mr. Perkins states, generally found in the basement storey, where the thickness of the wall is suddenly diminished by a set-off from, say, 1 ft. 10 in. to 1 ft. 8 in. In other cases a triangular patch of brickwork bursts from the walls. He has, moreover, observed a number of cases in which party walls 50 ft. high and perhaps 20 ft. thick have failed.



NIEUPOORT AND THE DRAMA OF FLANDERS.

IN the days when that country had tourists and bathers, the *tortillard* which served Belgium's coast from La Panne to Ostend, midway in its journey crossed the bank of a wide channel bordered with tall, slim, wind-twisted trees, and dived into the crooked street of a town having neat low houses, halting a moment on the quay of a little port where, mirrored in the colourless water, two or three great boats drowsed, their sails spread in the sun. Then the tramway, following its route, crossed, by means of stout locks, five canals which seemed to recede across the green plain till lost to sight.

It was a rare thing for a stranger to alight at that station; its name was obscure, and the names of the river which formed the port and of the canals which met in it were equally so. The guide-books scarcely mentioned them, much less solicited the traveller's attention on their behalf. The town was called Nieuport; the river was called the Yser, and that signified nothing to anyone. What should tourists be doing there? The little glimpse of river and town to be had through the carriage door sufficed for the most conscientious of them.

Strange to say, the dwellers in this little village, so disdained, showed a singular pride in it and attachment for it. It has often been remarked that the regions toward which Nature has not been generous, and which owe their prosperity to the slow and patient toil of man, have a stronger hold on the hearts of their inhabitants than countries have which are famed for the beauty of their site and the splendour of their climate; where, nevertheless, it seems that life should be so easy and so sweet. The people of Nieuport loved their flat humid country, the low-hanging mist of their meadows, the dull waters of their humble stream whose source was in France, and where lazy barges glided, level with the grass. Their town, with its sunken houses which could not be entered without bending the head, its white lanes, its over-wide squares, the fishy odours rising from the harbour and blended with the insistent fragrance of tar and wood from Norway, seemed to them a more enchanting spot than any other in the world. They lived in comfort there, and a citizen who had two thousand francs of revenue could never succeed in spending his income. A volume recently published, "The Drama of Flanders," explains and reveals the profound penetrating charm of these secluded lives; it is by M. Henri Malo, whose earlier studies of the corsairs of Dunkirk called him to this region of the Moères and held him there. To this circumstance we owe the fine work which recounts his pilgrimages to the tragic cities of that land where he finally established himself, through love of quiet and desire for retreat.

The people of Nieuport, then, cherished their city for its present obscurity—also for its glorious past, of which they were proud, and a reverence for which was fostered in them by one of their fellow citizens, M. Dobbelaer.

M. Dobbelaer, town clerk, guided, sustained, and encouraged by his old burgomaster, M. Roo, had for many years piously inventoried all relics connected with the city's history, had removed the stains of centuries from the inscriptions on old dwellings and the iron numbers indicating their venerable age, had identified the great tombstones whereon might be read the sonorous names of Spanish officers whose bones kept company, beneath the church pavement, with those of Flemish burghers of heroic times. Through his researches he had formed, at the Hôtel de Ville, a museum of local relics, where were shown the series of communal seals dating from the twelfth century, a fishing ordinance issued by the Admiral Maximilian

of Burgundy and painted on a panel of wood, rare engravings, cut stone from vanished monuments, coins found in the earth, among them some admirable gold pieces of the time of Charles V. The jewel of this museum was a triptych excellently painted by a Flemish "primitive," showing with exactness the city harbour in the fifteenth century. M. Dobbelaer had classified, filed, catalogued the archives of the community, seven hundred years old, with such method and such ardour that no other similar collection in the world, even the most celebrated and the best endowed, could rival his in excellence and clearness of arrangement.

The town clerk had accomplished these things without resources, without outside help, simply by the miracle of his devotion to the past. He had done better still—he had communicated his archæological fervour to all his fellow citizens. He set himself developing in the school-children a taste for the decorative arts as well as a respect for the ancient stones which have seen history. He took them on expeditions to the ruins of old ramparts buried in sand and vines, explained to them the antique collegiate church with its squat bell-tower, made them admire the heavy and dismal donjon of the archdukes, the old pointed lighthouse of whitish brick, where the Spaniards formerly built fires of straw; he associated them with his discoveries, one of which overwhelmed his ardent heart as with the joys of paradise—a magnificent old pavement of polished tile under a pure Gothic vault! This good and learned man had thus aroused in the souls of the Nieuport people such an intelligent affection for their noble and yet humble city that they looked upon it with a feeling not less than that of the Ypres burghers, so justly proud of their famous Drapers' Hall, or even that of *ces messieurs* of Furnes for their celebrated square with its fantastic gables and open-work spires. The whole city bore marks of an educated taste which sustained the traditions of centuries of beautiful architecture, and nothing further was done there without consulting M. Dobbelaer; no house might be rebuilt but after plans drawn according to engravings of "the period," executed in relief, and submitted to the municipality. He himself took care that in restoring edifices there were employed only ancient bricks, not moulded in the manner of to-day, but cut as of old, after the processes and with the tools of former times.

He experienced in the spring of 1914 great pleasure in the visit of a stranger travelling as an artist through the country, a gay youth who drew and photographed skilfully, following a singular calling—"architect of steeples." Because of this, he climbed all those in the region, at Dixmude, at Ypres, at Furnes, at Nieuport. People amiably furnished him with useful information for his researches, and were delighted to drain beer-glasses with him. At the beginning of summer the "architect of steeples" disappeared.

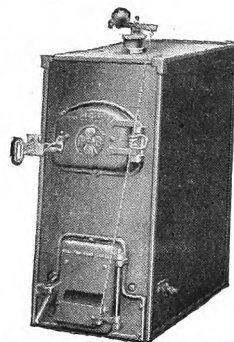
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Some days later the fearful hurricane breaks upon Belgium; a sheet of fire, a hail of steel; the cities crumble; Louvain is in flames, then Dinant, Aerschot, Termonde, Namur. They who fly before the invaders report terrible things; beautiful *hôtels de ville* with their lacework spires are swept away by shell-fire; churches, sculptured like reliquaries, are showered with oil and destroyed. Heavy heels crush on the pavements the remains of marvellous stained-glass windows; the Uhlans boil their soup over fires fed with early records and illuminated manuscripts; the divine tower of Malines serves as a target for heavy artillery! And suddenly a cry of horror arises,

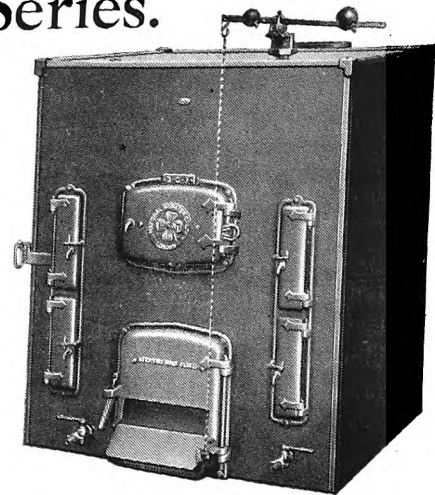
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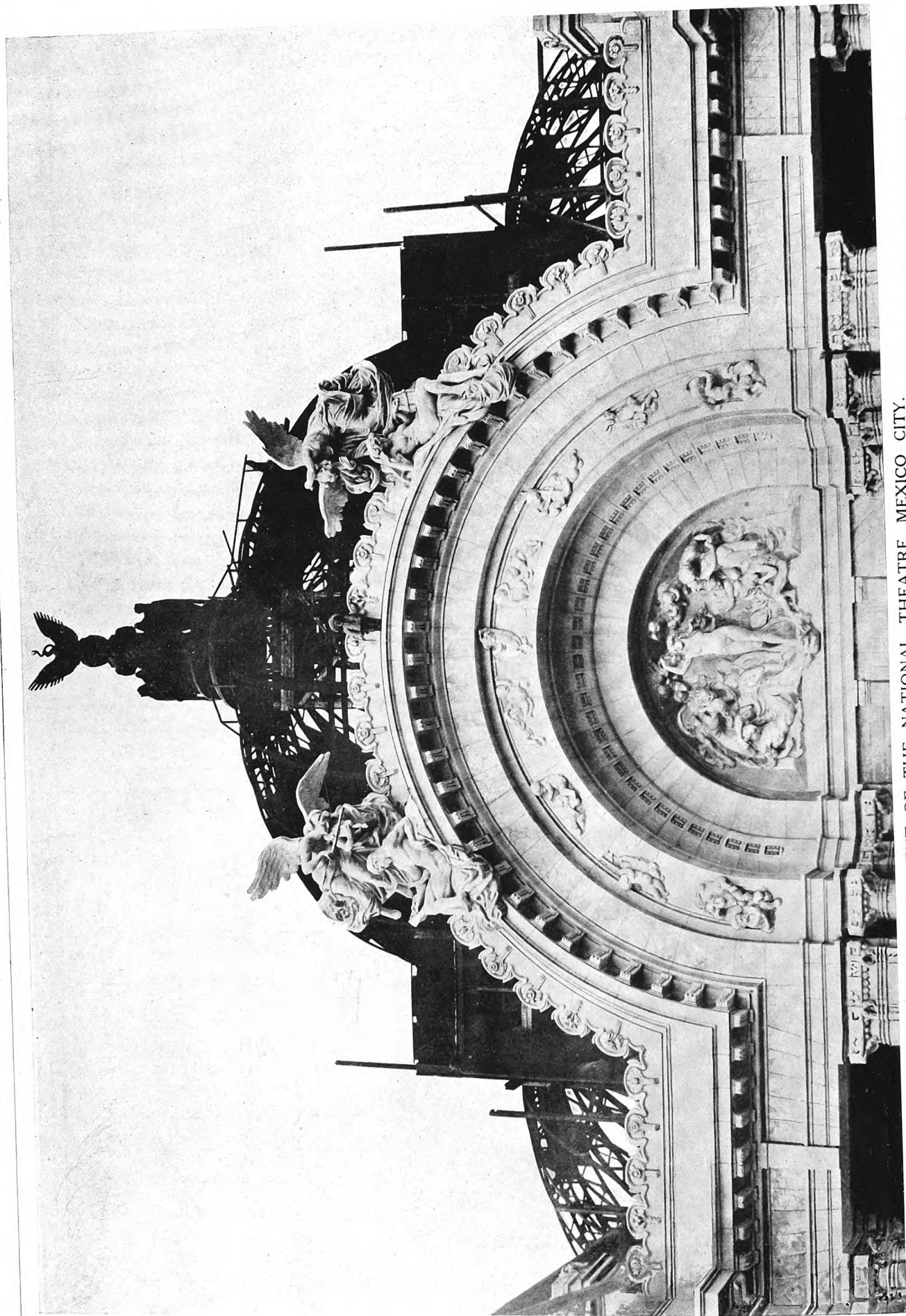
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Students' Rooms of
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a lamentable cry: "The *Halles* of Ypres are on fire!" From the summits of Nieuport's towers can be seen, blazing like torches, all those beautiful belfries that once threw upon the pearly sky their lofty and delicate silhouettes, rising like slim poplars of stone against the horizon. Can one imagine the misery of the poor archæologist at the approach of this infernal invasion? His city, his dear city restored through his impassioned care, the work of his whole life, his only thought, his beloved, exposed without possible defence to the rage of these brutes! Picture the despair of "Cousin Pons" at the approaching roar of a cyclone shaking the old house where for many years he has garnered the frail relics of the Art of the Past. What can be done, what miracle implored, to stay the scourge?

We shall know, some day, if it was not through M. Dobbelaer, through the documents so patiently deciphered and arranged by him, that Father Kogge, the keeper of Nieuport locks, found the century-old and forgotten sluice-gate whose opening allowed the sea to invade the Flanders plain. A desperate but sure recourse—rather the mud than the enemy! And the plain became mud, then a lake, then a sea; the water rose, hurrying, without pause, submerging pell-mell the batteries, trenches, blockhouses, stores of grain, prosperous villages, cultivated fields. All disappeared: the region of the *Moëres* was destroyed, yet saved. Nieuport, on the contrary, was lost; for the baffled enemy avenged their repulse upon the city, after the fashion in which they had avenged former ones upon Arras and upon Reims.

From afar, without risk, without glory, as without profit, they directed against her the storm of their incendiary missiles. From the high dunes, one night, could be seen above the deserted town a red light growing and overspreading the sky. The furious sea-wind spread the flames; here and there, over the countryside, other fires were kindled—they were the burning farms, the great rich farms of the fertile Flemish land. And in the central furnace sank away one after another the Spaniards' lighthouse, the squat belltower, the *Hôtel de Ville* with its museum, its neat cabinets, its "pieces" so fondly arranged and labelled; the ancestral dwellings restored with such fidelity, the *Halles* and their campanile—all, all, all! . . .

* * * * *

To-day, Nieuport-the-Noble is a heap of calcined stones, a mass of wreckage where may be found scarce a trace of streets, squares, or buildings. And in the approaching hour of reckoning, in the fateful account, it will be found that almost equal with the cries of mothers, wives, and orphans are counted the sobs of the gentle archæologist, his heart wrung and bleeding with the cruel memory of all those poor treasures which he had saved from the pitiless pursuit of the ages, but could not protect from the Huns—*Translated from the French of G. Lenotre in the Paris "Temps."*

THE DESTRUCTION OF CHURCHES IN FRANCE.

vious existing misconceptions as to the national character of Continental peoples. The homely solid German has to be the degenerate of Europe—as moral degeneracy explains the disregard of national and individual honour, the sordid grimness of acts of pillage, rapine, destruction to which the countries over which they have passed have been subjected. From a nation of barbarians striving to better civilization, they appear to have poured all their knowledge and information to its ruthless destruction. . . .

"It was perhaps to be expected from Germany, a nation whose sense of taste or art appreciation has remained so crude, so elementary, and so inexpert; where strength has been developed at the expense of delicacy, and the appeals of the baroque and rococo preferred to the refinements of classical art. From a nation so stupid, so full development such a martyrdom of mutilated churches, decapitation of cathedrals, and assassination of archbishops should perhaps have come as no surprise.

"All that could be seen or confirmed along the frontier seemed to prove the Germans possessed of an unquenchable desire for destruction. Reims, Arras, Ypres, Soissons, and many another as yet uncatalogued town—and innumerable villages—have been victims of these profanations, which have not the excuse of any possible military necessity. . . . A certain amount of this destruction is, of course, unescapable; and it has, in times past, even been a recognized custom of war to follow this necessary destruction by acts of spoliation of products of art and beauty from the conquered or semi-conquered people. Hardly ever, however, in the history of our world, even in remote so-called barbaric times, has there been so much evidence of a wild and savage spirit of destruction, comparable to the 'Berserk' rage, as has animated the German armies in their desecration of portions of France and Belgium.

"So far as this destruction applies to Reims, for instance, the facts are known. Reims was well behind the front armies at the time it was most bombarded, just as it was well back of the line of combat during these recent weeks. Its bombardment has been resumed! Arras is an even more—and far less well-known—instance of this same senseless destruction of the architectural monuments of France. But other instances of mere useless insensate destruction are far more numerous than these. At Vassincourt but one church is left standing in all the village. The church remains in a maimed and desecrated condition—a typical instance of senseless German destructiveness. At Heilz-le-Maur the lovely and beautiful old Romanesque church has been continually assaulted, sacked, and uselessly wrecked, along with the house of the village curé, with no cause or excuse whatever; while but 25 houses remain standing from a formerly peaceful community of 150 homes! In the Department of the Meuse, at Laimont, of 168 houses 76 have been burned and 92 damaged; and at Sommeilles 119 destroyed of an original 125.

"The worst crimes committed by the Germans

STURGIS AND FROTHINGHAM'S HISTORY OF ARCHITECTURE.

FERGUSON and Gwilt in England; Viollet-le-Duc and Choisy in France; Geymüller in Germany—these are the outstanding names of the historians of architecture, but they have had their day. There was room for a new history collating their works, supplementing their materials with the results of later investigation, revising their conclusions in the light of more mature knowledge, and more in accordance with modern views and with the more highly developed methods of criticism. Mr. Russell Sturgis made a very gallant attempt to supply this want, but he died while the second of the three volumes he had projected was still in the press. Whether his completion of the work would have entitled him to take rank among the few great historians of architecture must therefore remain undetermined; but we fear that his rather perfunctory performance in the two volumes he gave us dispelled any hope that the completed work would accord him an assured place in the hierarchy. Mr. Frothingham, in taking up the work, had a fairly free hand, for Mr. Sturgis had left no manuscript covering any part of it, nor any memoranda that could be used, and had not even outlined its plan. There is no reason to regret the fullness of his liberty; unless, indeed, it involved the obligation to write against time, which is improbable, seeing that the respective dates of the second volume and the third show an interval of five years, which seems an ample period of gestation. But, whether or not the author was pressed for time—and there is no internal evidence of undue haste—he probably felt the disadvantage of prescription as to time, space, and method. Working independently of these conditions, he would have been free to give us more of analytical criticism and less of condensed description.

It is fairly evident that a comprehensive history of architecture, if it is to be at all adequate, must be the work of several hands, each contributor knowing, architecturally, not all about everything, but “something of everything, and everything of something.” Mr. Sturgis, having employed this system in his “Dictionary of Architecture,” might have been expected to realise the insufficiency of a one-man history of architecture. It is simply impossible for one man, however scholarly and judicious, to be equally conversant with, and equally sympathetic towards, all the phases of the architecture of all ages. It would, we think, be easy to make out a good case for specialisation. There are many respectable precedents, such as the great Cambridge “History of English Literature,” which is the work of many specialists. The principle is equally applicable to architectural history, in which period, style, phase, provenance, call for special study, and commonly receive it in the form of monographs, such as those associated with the names of Mr. Blomfield, Mr. Gotch, Professor Lethaby, Mr. Phené Spiers, and others who speak with authority and not as the scribes. Moreover, there has arisen within recent years a more philosophic method of criticism than that which gave satisfaction a decade ago; and the older exegesis is shallow and paltry in comparison with the deeper soundings (whether intellectual or emotional) of such luminous essayists as Mr. March Phillipps, Mr. Geoffrey Scott, and Mr. A. Trystan Edwards.

In the first volume of this history, Mr. Sturgis dealt with the architecture of antiquity, and in the second he treated of Romanesque and Oriental remains. Mr. Frothingham resumes the narrative with “Gothic in Europe,” and into the concluding volume he compresses “Gothic in England,

Renaissance, Modern Architecture.” There is in this work an intolerable deal of Gothic to a ha’p’orth of Modern; whereas it would have been much less surprising if the practical-minded Americans had reversed these proportions, magnifying the living interests and minimising those that, if not dead, are mainly archæological.

Sturgis and Frothingham’s “History of Architecture” is nevertheless a valuable and beautiful possession, comprising, as it does, many hundreds of illustrations of the world’s monumental buildings, and a running commentary on them that is critical and scholarly, “safe” and commonplace. Of minor but yet considerable importance is the fact that it is eminently readable, Mr. Frothingham being happily endowed with an easy and agreeable style, which, however, he disdains to put to the base uses to which a mere “populariser” would be tempted by fluency. Mr. Frothingham never forgets that he is writing mainly for architects; yet this is a history which the most ignorant layman as well as the best-informed architect can read with pleasure and profit, and consult with confidence.

“A History of Architecture.” [Volumes I and II, by Russell Sturgis, A.M., Ph.D.] Volumes III and IV, by A. L. Frothingham, late Professor of Archæology and the History of Art, Princeton University. Volume III—Gothic in Italy, France, and Northern Europe. Volume IV—Gothic in Great Britain, Renaissance, Modern Architecture. Garden City, New York: Doubleday, Page, and Company. London: B. T. Batsford, Ltd., 94 High Holborn. Price 25s. net each volume.

A GIFT OF ENGLISH FURNITURE.

MR. FRANK GREEN, of Treasurer’s House, York, has recently presented to the Victoria and Albert Museum a number of important pieces of English furniture, together with several other objects of considerable artistic interest. The furniture belongs for the most part to the period of the later Stuarts and William and Mary, and includes several types hitherto unrepresented in the museum collections. Among them may be specially noted a pair of walnut chairs of about 1700, covered with embroidery in silk and wool, representing vases of tulips, carnations, and other flowers, and two stools similarly covered, also a single chair covered in finer embroidery with floral designs. Another chair, with a tall back carved in openwork and a seat covered with embroidery, belonging to the period of William and Mary, is illustrated in Macquoid’s “History of English Furniture.” Several interesting tables are included in the gift. Of these the earliest may be attributed to the later years of the seventeenth century. It has legs carved in open spirals, and a top decorated in marquetry, and fitted with a panel enclosing a backgammon board. This table also is illustrated in Macquoid’s “History.” Another table of about the same period as the above is of gilt wood with gilt gesso top finely ornamented in French style, such as characterises the period of Louis XIV. A third specimen, a side table of gilt wood, in the style of William Kent, is a typical example of the massive furniture which adorned the great houses of England during the reign of George II. These pieces are exhibited in Rooms 55 and 56 of the Woodwork Galleries. It is well known that the Victoria and Albert Museum urgently needs good specimens of English furniture, and Mr. Frank Green’s generous gift is the more welcome at this moment when public funds are not available for making purchases. Moreover, pieces like these, which belong to the best period of English craftsmanship, are year by year becoming rarer, and more difficult to obtain.



Plate I

THE FLEET MARKET HOUSE, LONDON (NO LONGER EXISTING).

George Dance the elder, Architect.

From a pencil sketch by J. Buckler, 1828.

August 1916.

TWO FORGOTTEN BUILDINGS BY THE DANCES.

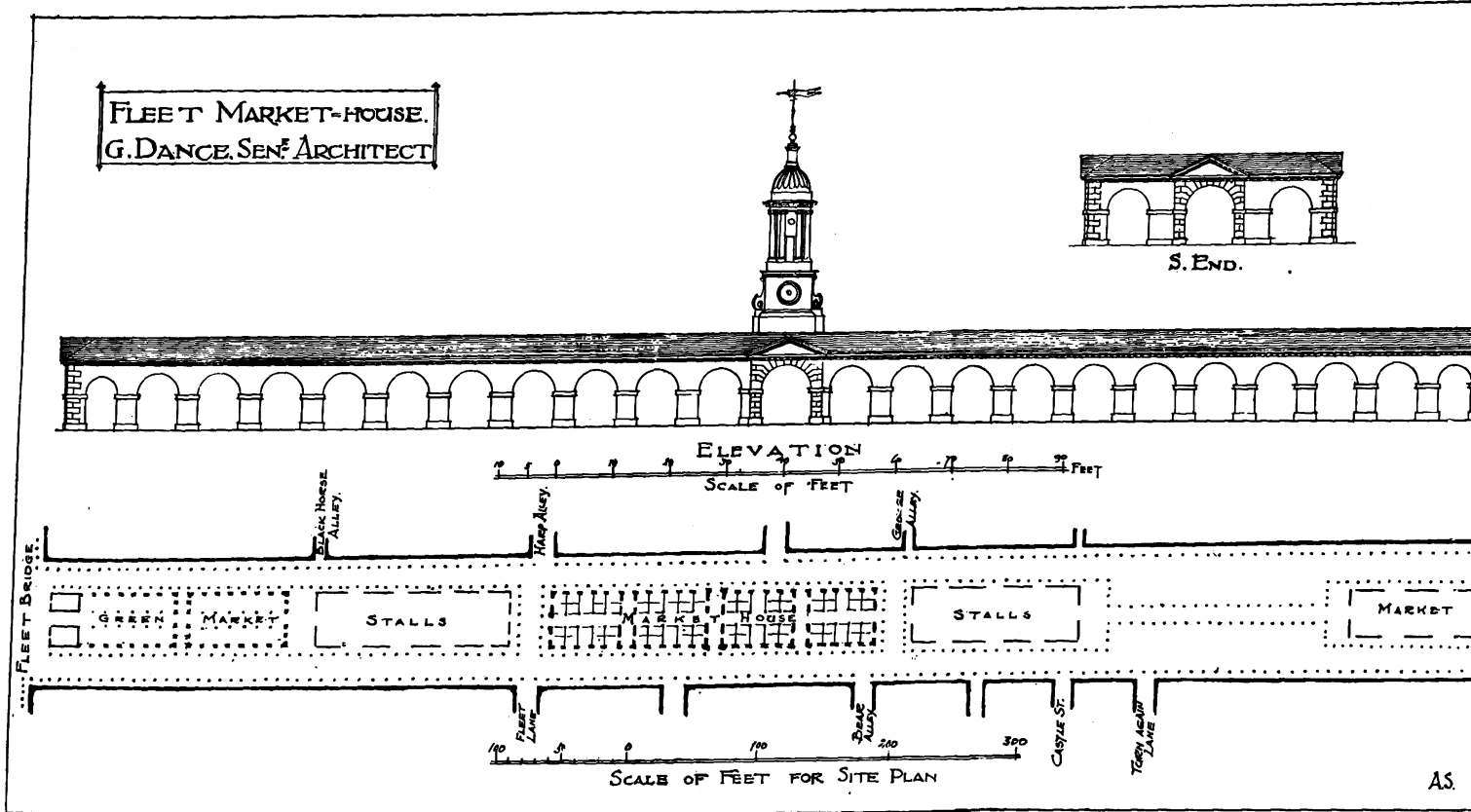
By ARTHUR STRATTON, F.S.A., F.R.I.B.A.

I.—THE FLEET MARKET.

MUCH has been written about the "Fleet," but of the Market House, although an excellent building of its kind, very little has been recorded. The part of London where it stood has undergone some very remarkable changes, and nothing is left to recall an interesting building which played its part in the life of the City for close on a hundred years.

The rivulet known as the Fleet, having its source on the heights of Highgate and Hampstead to the north of London, and flowing by way of Kentish Town to Holborn and thence to join the Thames by "Black Fryers steps," gave its name to the market no less than to the prison hard by. In the earlier ages of London's growth this stream was considered to be

Dance produced a straightforward design, which has been preserved, and it is here reproduced; that it was not inferior in any essentials in execution is shown by the sketch made by J. Buckler in 1828, just before it was pulled down (see Plate I). It was a one-storeyed stone building eleven bays long on either side of a central wide passage-way, the bays were accentuated, as were also the central bays at the north and south ends, by pediments and rustications. In all it was about 255 ft., well proportioned, and very simple, but well befitted its uses, providing two rows of stalls with a wide walk between them lighted by skylights. Above the central passage-ways rose "a neat turret with a square on the lower part and the upper circular, surmounted by a ring of Ionic columns. This turret gave a note of



ELEVATIONS OF THE FLEET MARKET HOUSE AND A GENERAL PLAN SHOWING THE EXTENT OF THE MARKET CIRCA

of great importance and utility, "navies with merchandise" having been wont to sail some way up it from the great waterway. Doubtless, too, in those days it brought something of the freshness of the country to the dwellers in town, but as the City spread along its banks so did it lose its attractiveness by reason of the abuses to which it was freely subjected. By the beginning of the eighteenth century, its disadvantages having far outweighed its advantages, a part of its course was arched over and filled in level with the adjoining

tion to the building, and as seen in the sketch, with the steeple of St. Bride's, Fleet Street, in the distance, is distinctly pleasing. It had all the characteristics of a market house, and with its busy throng of buyers and sellers have made a very pretty picture. From the south end of the Market House piazzas extended on each side of the middle walk to Fleet Bridge, "for the convenience of fruiterers"; but northwards, towards Holborn Bridge, not more substantial than rows of slight erections seem to

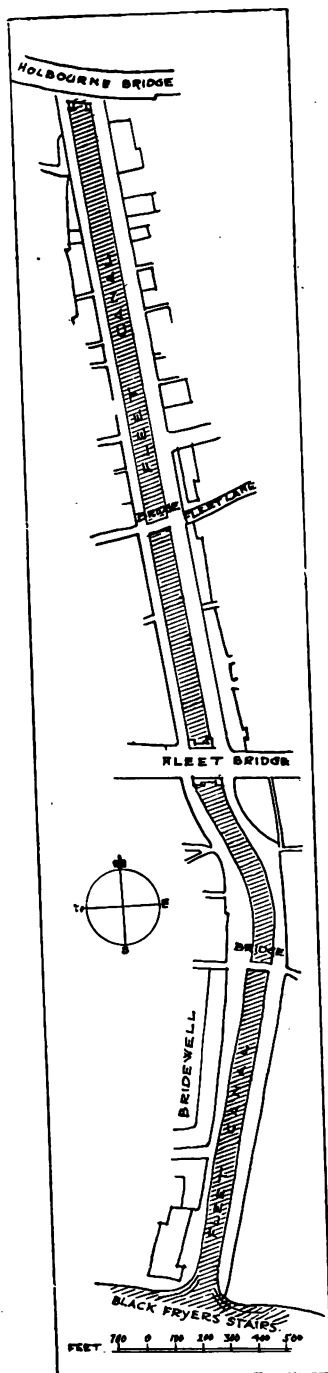
TWO FORGOTTEN BUILDINGS BY THE DANCES.

that owing to the figure 9 having occurred over the entrance to the Fleet Prison (facing it), a delicate address sometimes given by prisoners lodged there was "No. 9 Fleet Market."

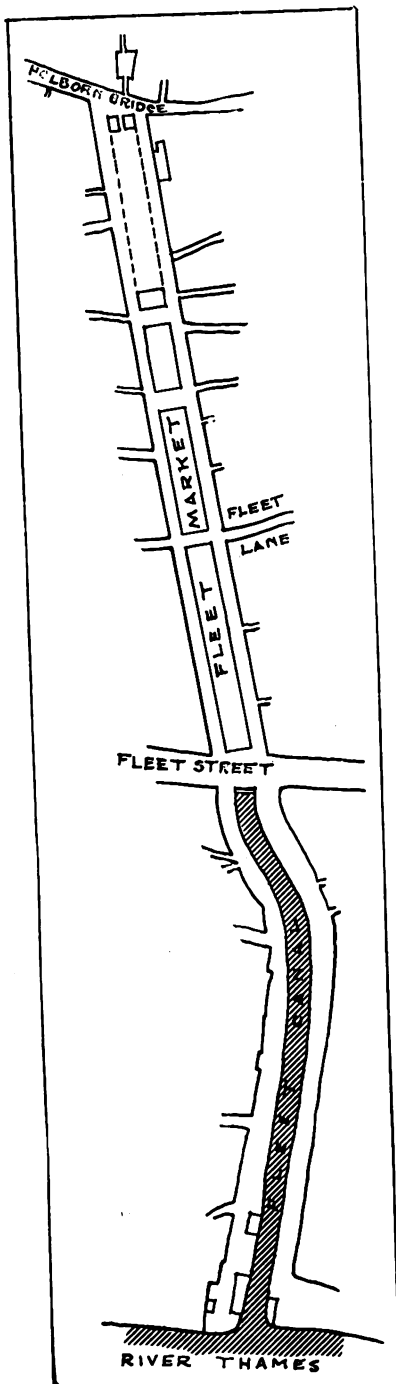
The vicissitudes through which the Fleet and the adjoining streets have passed in arriving at their present disposition are interesting, and reference to the four maps reproduced below makes them clear. Shortly after the Great Fire of 1666 an Act was passed to restore the Fleet to its "ancient State of Navigation as far as Holbourne Bridge," and considerable sums were expended on embankments and wharves between 1668 and 1673; the length of the canal so formed, according to Maitland,* "being Two thousand and One hundred feet; in Breadth, Forty; and in Depth of Water, at the upper End, by a middling Tide, Five Feet." He further states that "it is bounded on each side by a strong Brick wall, whereon were built spacious Vaults as so many Repositories for Sea-coals." But, as was inevitable, in course of time it became a great nuisance, and John Gay, writing in 1729, draws a vivid picture of what one would be likely

* William Maitland. "History of London." 1739

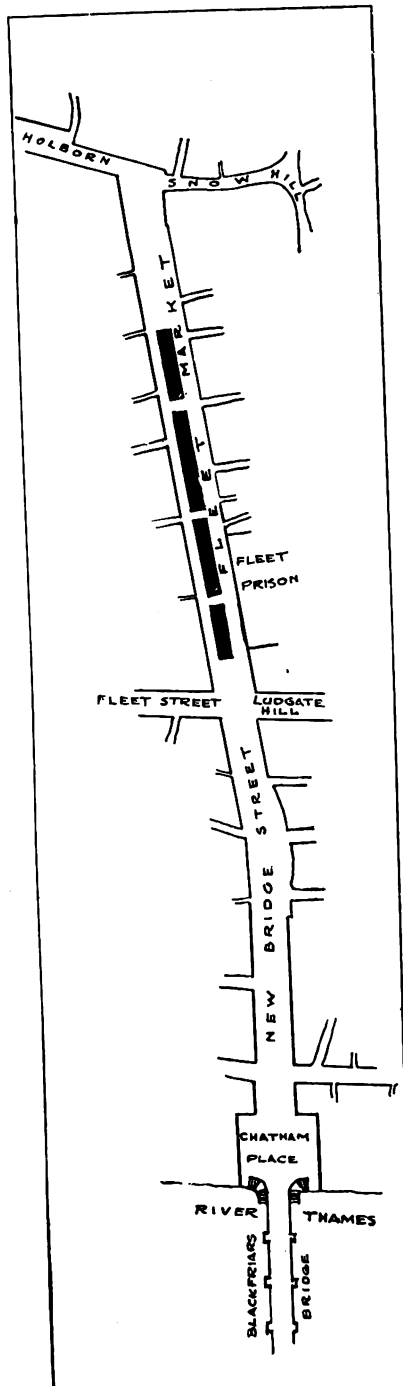
to encounter "if where Fleet Ditch with muddy current flows, you chance to roam." That in the early years of the eighteenth century it should thus be referred to as a "ditch" shows that it was held in anything but high esteem, and James Ralph, who was ever on the look out for possible improvements in the disposition of London's streets and buildings, and who forecasted not a few, wrote: "I am myself much pleased with the design of filling up Fleet Ditch; 'twill be turning a nuisance into an ornament." This was in 1734, about the time that the expense of keeping the stream navigable proved so burdensome to the citizens that they appealed to Parliament for powers to arch it over. An Act was passed for filling in that part of the "ditch" between Holbourne and Fleet Bridges, and the work was proceeded with, for it was obvious that a large area which might be put to some useful purpose could be thus obtained. The most urgent demand just then appears to have been for a market, because the site of the Stocks Market had been selected for the Mansion House. This market, so called from the public stocks close by for punishment of offenders, had been in



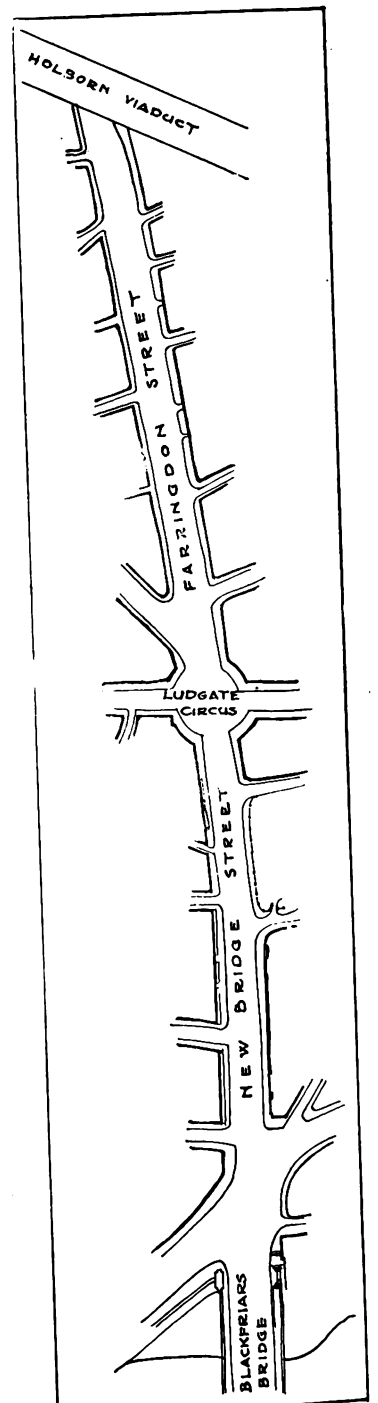
C. 1700.



C. 1747.

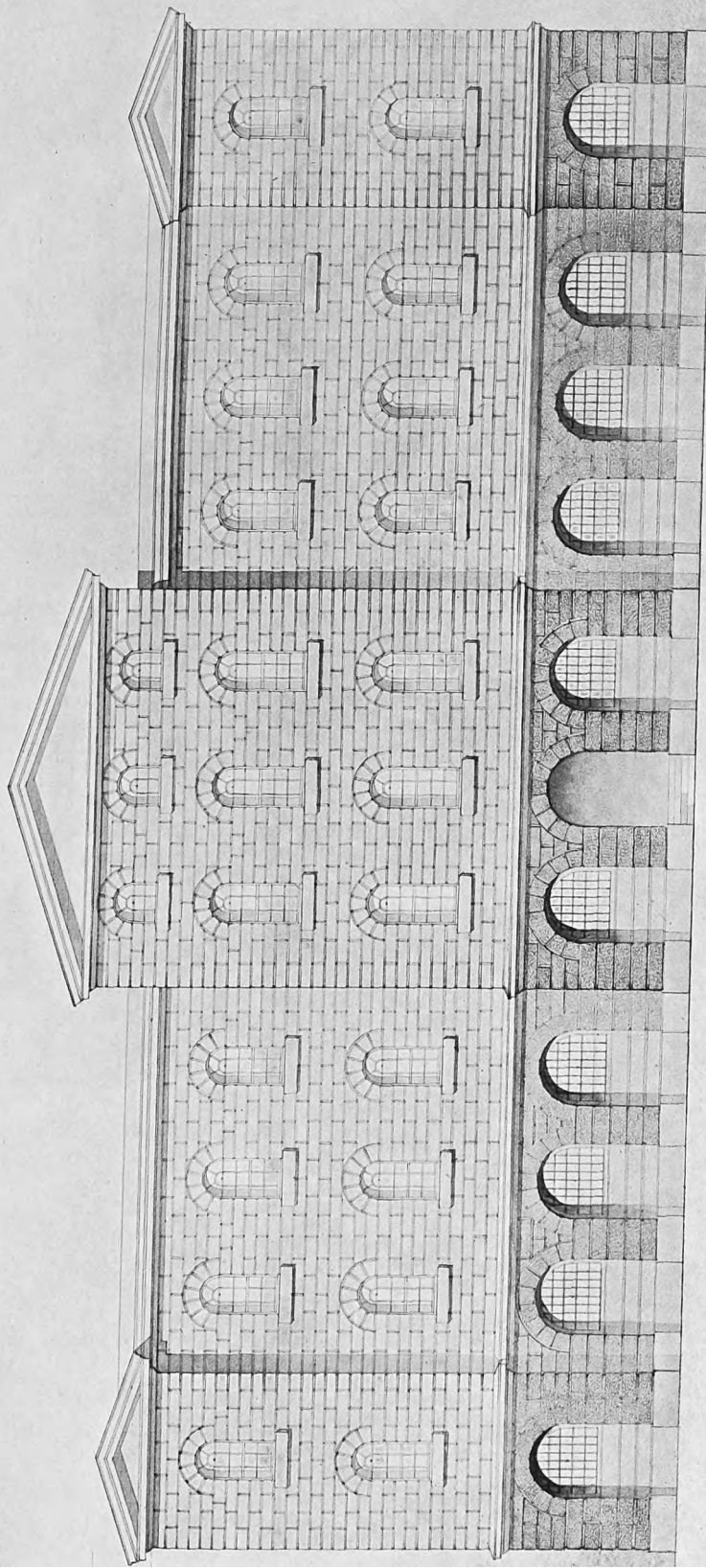


C. 1795.

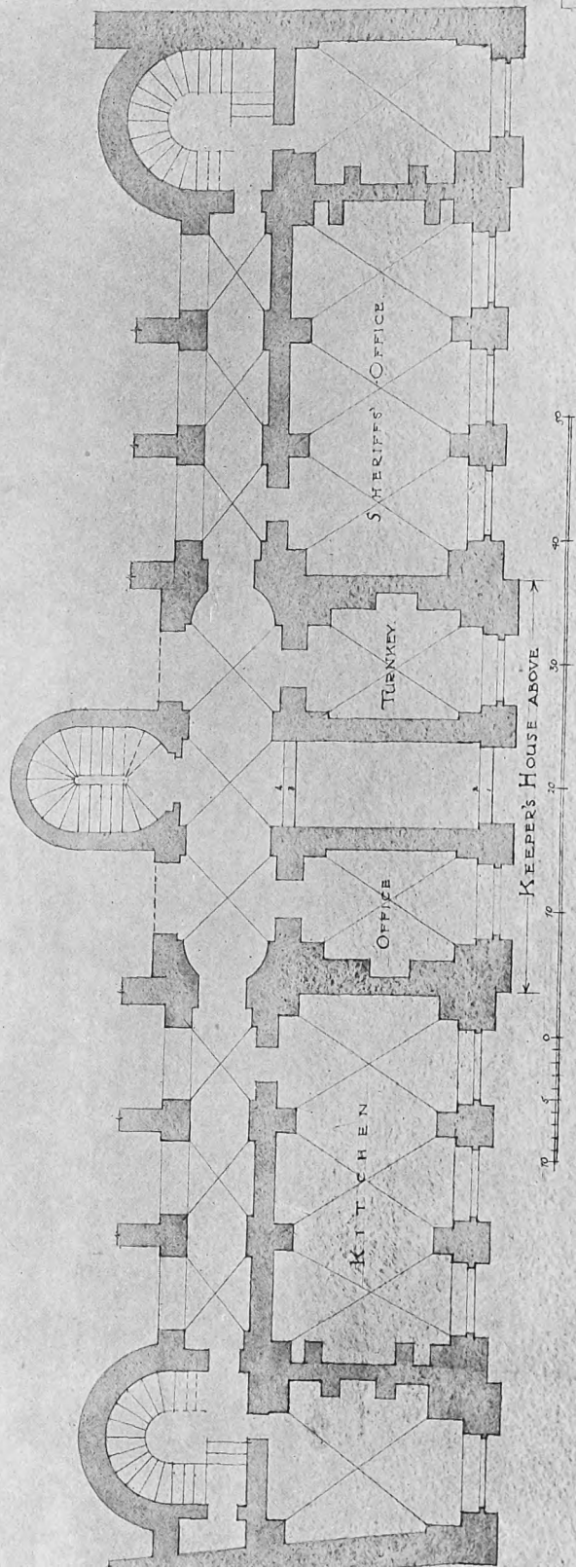


Present Day.

PLANS SHOWING THE FLEET, THE SITE OF THE MARKET, AND APPROACH TO BLACKFRIARS BRIDGE.



PRINCIPAL FRONT TO GILTSPUR STREET.



existence for centuries, and was rebuilt after the Fire. In a large open space, where fruit and vegetable stalls were put up, as may be seen in old prints, stood a statue of Charles I, and another intended for Charles II, which had been put there by Sir Robert Viner, Lord Mayor. "Fortunately," says Pennant, "his Lordship discovered one (made at Leghorn) of John Sobieski trampling on a Turk. The good knight caused some alterations to be made, and christened the Polish monarch by the name of Charles and bestowed on the turbaned Turk that of Oliver Cromwell." Both market and statues were, however, cleared away about 1737, when George Dance was working on his design for the Mansion House and erecting the new Fleet Market.

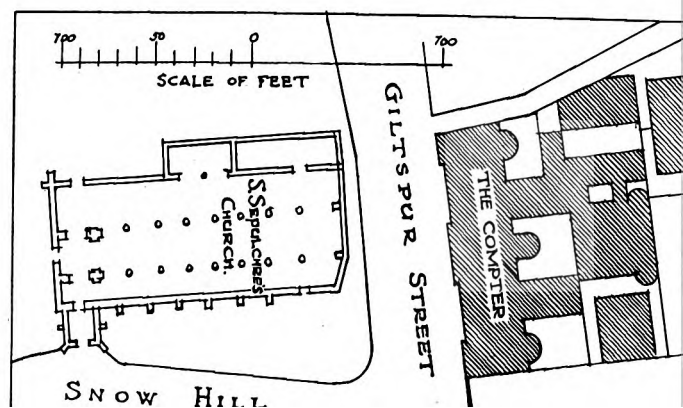
When the Fleet was arched over and a site made for the market, only a part of the nuisance was removed. The bridge facing Fleet Lane had necessarily been demolished, but three others remained, those of Holborn, the Fleet, and Bridewell, and "the noisome part" from the corner of Bridge Street to the Thames was still open. In 1760 the first Blackfriars Bridge was begun from the design of Robert Mylne, a young Scotch engineer who gained the commission in competition. This bridge was at first named Pitt Bridge, after the great statesman, and it was approached from Chatham Place. The inscription on the foundation stone related amongst other things that it was "undertaken by the Common Council of London (amidst the rage of an extensive war) for the public accommodation and ornamentation of the City." During the eight years whilst this was building the remaining open part of the Fleet was arched over in order to make a suitable approach, and Mylne formed New Bridge Street. With this further improvement it became obvious that Fleet Market was in the way. "It is reasonable to suppose," wrote John Gwyn in 1766, "that when Black-Fryars Bridge is finished the Fleet Market will be removed to a more convenient situation," and he urged the advisability of making a street equal in width to that occupied by the market, from Holborn Bridge in a direct line to Clerkenwell or further. Another writer said in 1783: "It may be easily imagined what an addition the removal of the market would be to the City, when the old houses on each side came to be rebuilt; for the street from Blackfriars Bridge to Holborn is nearly half a mile in length, thirty yards in breadth, and almost entirely straight." Mylne's bridge, opened in 1769, had a life of only ninety-five years, or three years longer than that of Dance's Market House, for it was demolished in 1864, and a new bridge of five arches, with detail in questionable taste, was built by Joseph Cubitt. Farringdon Street was formed where the market stood, and Holborn Viaduct, connecting Holborn with Newgate Street, bridging the Fleet valley and obviating the steep Holborn and Snow Hills, was opened in 1869.

Such in brief is the story of the erection and demolition of one of London's lesser public buildings and the successive stages in the development of this part of the City from the seventeenth century to the present day. It will be realised from the plans how the direction of an important thoroughfare was long ago determined by the natural course of a stream, wending its muddy way through a district immortalised by Dickens and of dubious reputation.

verdict that posterity can hand down of a work of art is that it thoroughly expresses, or did express, the purpose for which it was erected. The purpose of a grim one; a sense of strength must add to its aspect, and no one was ever more alive to this than Dance the younger when he set up his wonderful Newgate between the years 1770 and 1782. As at the Corporation of the City of London, Dance was sioned about 1787 to build a debtors' prison or com to Newgate, but across the road at the south end of Street, facing the church of St. Sepulchre. He chose a façade which caught something of the qualities of his piece; it was not, however, another case of monumental walls, but of ranges of well-lighted apartments looking out on the street with a keeper's house in the centre of the block. Newgate was primarily for the internment of criminals of the most depraved type, the Compter was only a prison for the mildest form of delinquency, and so was intended for the mildest form of delinquency.

There had been a debtors' prison in Bread Street, long before the Compter in Wood Street was built in 1622. This building was burnt out in the Great Fire of 1666, but judging from prints of it which exist it lacks architectural interest. In 1791 it was superseded by the Street Compter, which appertained to the Sheriffs of London and Middlesex, there being other debtors' prisons in the Fleet, also within the City area, for it must be in mind that imprisonment or detention for trivial offences was a very common practice previous to the passing of the Debtors Act in 1869.

Whereas Newgate was far from satisfactory as regards internal arrangement, the Giltspur Street Compter was planned throughout, and a contemporary described it as the neatest and best constructed of all the London prisons. Dance's working drawings have been preserved in the Soane's Museum, and from them the drawing reproduced on Plate II has been prepared. The façade, about 125 feet long—the only part of a large establishment that showed the street—was treated broadly with slight projection in the centre and at the ends, finished with straight-sided piers. The whole of the walling, like Newgate, was of red brick masonry, but pierced with ranges of round-arched windows which lightened the appearance, while a semi-detached character was imparted to the keeper's house in the centre with its lowered sills and wood sash-bars, as contrasted with the iron bars to the other openings.



The ground-floor plan of the front block shows a narrow entrance hall, large vaulted apartments on either side with a vaulted corridor behind, giving access to three separate stone staircases, the centre one leading to the keeper's apartments. In these establishments a certain amount of freedom was allowed, debtors being unfortunate enough to be detained for years. Dickens laid many a scene in such places of detention, and pictured the privations no less than the recreations of a life led amidst the sordid surroundings which necessarily prevailed. By drawing attention to them he helped to abolish a system which was fraught with many abuses, and years before

the Act of 1869 was passed, imprisonment for debt, in the sense in which Dickens wrote about it, was gradually abandoned. The Fleet was closed in 1846, and in 1855 the Giltspur Street Compter was pulled down, presumably because there was no further use for it, and a portion of the site was added to the grounds of Christ's Hospital. Little respect has been shown to Dance's masterly works—since both his prisons have been swept away—but they are none the less deserving of study on that account.

To Mr. Walter Spiers, F.S.A., I am indebted for access to original drawings in Sir John Soane's Museum.—A. S.

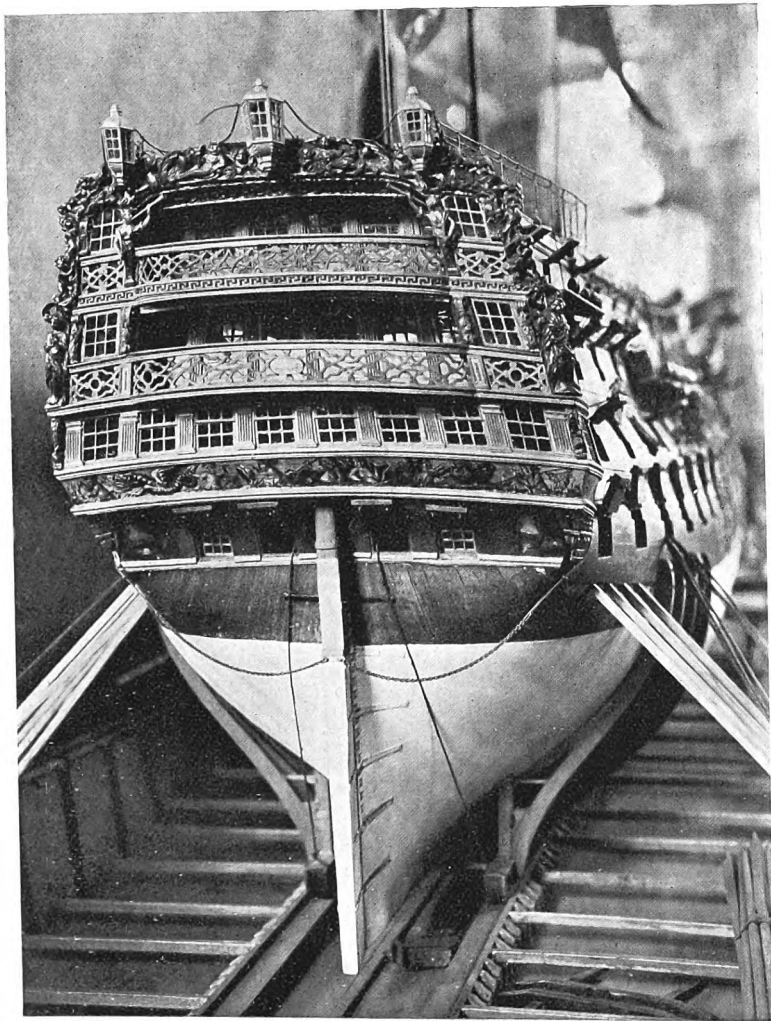
NAVAL ARCHITECTURE AND DECORATION OF THE PAST.

(Concluded from p. 6, No. 236.)

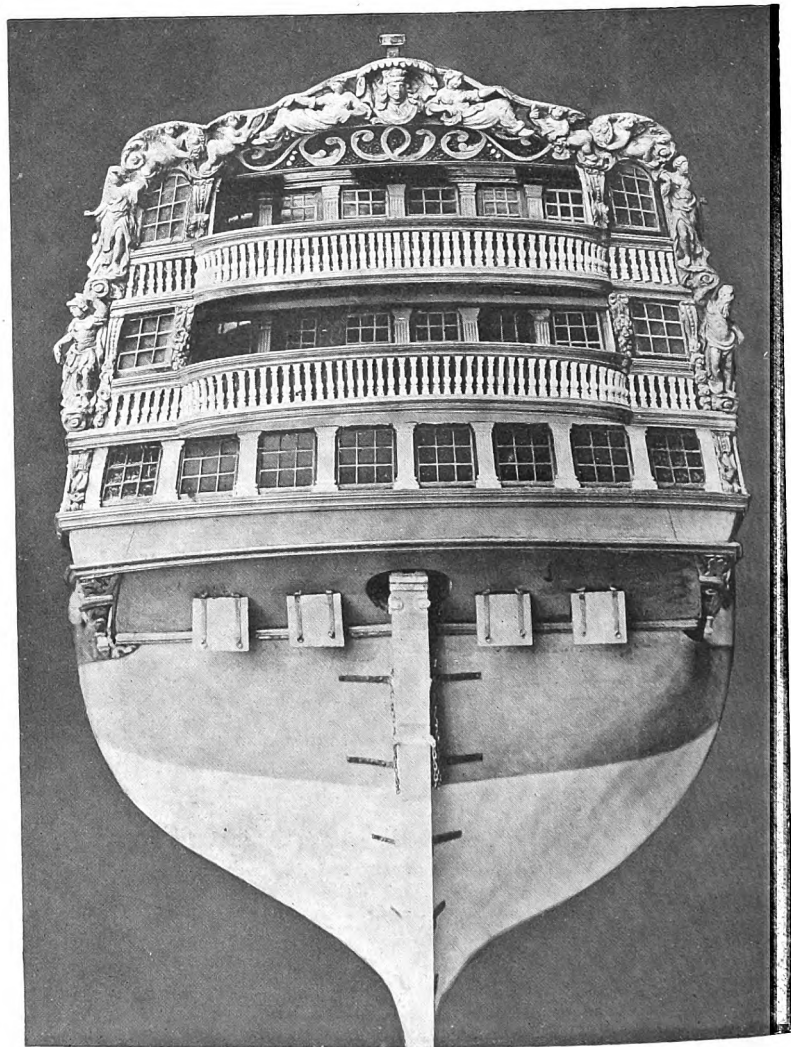
It is the aim of these articles to give an account of the rise of timber shipbuilding during three centuries, and to show the analogy that once existed between naval and civil architecture, to the benefit of both; not to write interminably of wars, statesmen, and admirals, but to sketch the serious occupation that formerly peopled the dockyards with a busy crowd of master shipwrights and carpenters. The old order has changed; the *Victory*, the *Britannia*, and other wooden walls ride in safe anchorage; carved relics and models are held in the national museums, and a hundred sea-fights are depicted in contemporary paintings of the seventeenth and eighteenth

centuries. Yet the sea tradition of the past flourishes in this age of mechanics. Any sailor is willing to talk about the esoteric art of rigging and sails, to speak of suits of sails, of flying jibs, jibs, staysails, foresails, foretopsails, top-gallants, and royals, or to discuss the merits of moonrakers and studding sails, of try sails and gaffs. Then, apart from timber warships, there is the interesting range of Indiamen, China clippers like the *Cutty Sark*, and modern steel sailing ships with eight masts.

The English have the seafaring instinct in their blood, for the geographical position of this island, anchored to



STERN OF THE "VICTORY," BUILT 1735.
From the model in the Royal United Service Museum.



STERN OF THE "BOYNE," BUILT 1790.
From the model in the Science Museum, South Kensington.

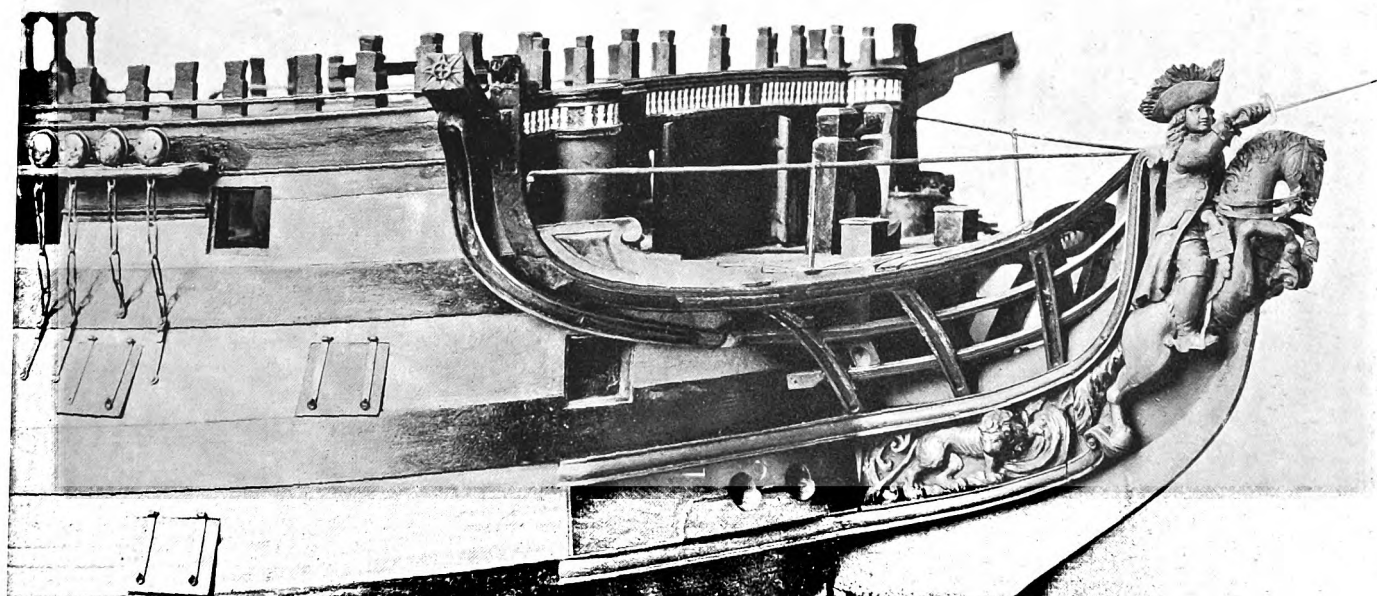
the side of Europe, yet disjoined from it, knit the race to an earnest nationality, produced a people given to adventure and hardship, whose influence has radiated to every part of the globe. The lion is our national emblem, but the sea is our natural heritage. It is both highway and bulwark, and for centuries has been the scene of our trials and victories. England is successful by reason of her sea power; it is the one product of national genius accepted universally. Hundreds of years of naval tradition mean a great deal to a people so equipped, especially when their title to the trident is challenged. Yet this experience was not lightly purchased—wrecked ships, human sacrifice, and relentless war make up the toll, for the price of Admiralty is great.

It is amusing to spend an hour gossiping in this way, boarding the towering castles that Pepys knew so well, making ourselves familiar with the elaborate decoration of the admiral's quarters, and conjuring up a picture of a state dinner in such surroundings. We need no other monument to English naval achievement than reverence for the glorious tradition which recent events have justified.

To continue the discussion we must return to the beginning of the eighteenth century, at the time when Peter the Great was living at Deptford and receiving instruction in naval architecture from Sir Anthony Deane. England then possessed about one-third of the whole naval power of Europe; France and Holland together had practically the same amount, whilst the naval armament of all the other European States made up the other third. Owing to the increase in size of the British Navy, in 1703 a particular order was given for diminishing the expense in building and rebuilding ships of war. This order related to the decoration which was customary both for the internal and external embellishment. With the development of ship-building the display of ornamental work had increased. But

now, as the necessary expenses of a large naval establishment were greater, it was ordered "that the carved work be diminished, and that the ornaments at the head should consist of only a lion and a trailboard, with mouldings carved brackets placed against the timbers; and the excessive ornamental work of the stern should be discarded, and only a taffrail and four quarter-pieces used instead of brackets between the lights of the stern galleries."

If reference is made to the "Twenty-two prints of the Capital Ships of His Majesty's Royal Navy," a variety of other sea pieces after the drawings of T. B. a great change is observable in the general lines of the ships belonging to the first quarter of the eighteenth century. They appear in design and decoration to follow the tradition of Sir Anthony Deane's regime. It is, however, recorded that the general inferiority of British ships of war, in comparison with those of France, led to the ordering of a new establishment in 1719 for the dimensions of ships. One step in the way of improvement was made when the *Princesa*, a Spanish vessel of seventy guns, was captured in 1740. This vessel was used as a model for the *Royal George*, which was laid down at Woolwich in 1746, launched ten years later, and completed at Spithead in 1782. Judging from the illustration of a ship given on Plate III, there appears to have been a reduction in the amount of decoration, though the style of this was perhaps less exuberant. Reference to the drawings shows that the high poop which formed the chief ornament of late seventeenth-century ships has been considerably reduced, while the topsides of the ship tend to horizontal lines, but the excessive tumbling home of the side walls, characteristic of the earlier ships, is continued. The poop has been raised in sympathy with the horizontal topsides of the stern. The decorative attributes of the *Royal*



appear to have followed contemporary architectural lines; such features as the door and hood moulding to the gangway with balcony and wrought-iron railing, the stiff pilasters to the divisions of the stern galleries, and the carved terms finishing the ramps from the beak being of architectural interest.

In 1747 the capture of the *Invincible*, of seventy-four guns, from the French, led to an increase of dimensions in British ships of the same class, such as the *Triumph*, *Mars*, *Thunderer*, and the *Canada*.

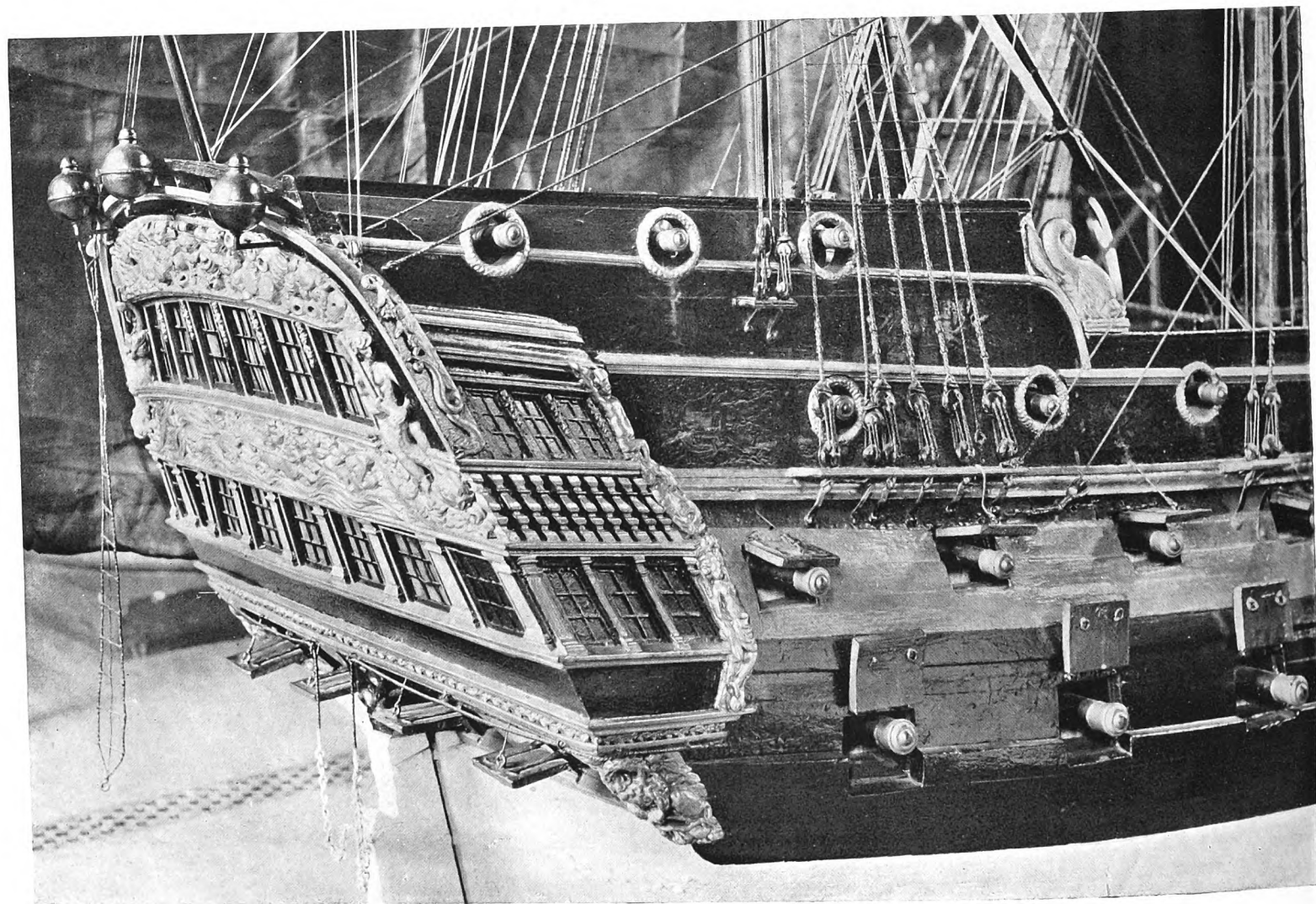
SCALE MODELS.

The scale models of old-time warships in the Royal United Service Museum and at the Naval Museum, Greenwich, supplement in a very realistic manner the series of line engravings and working drawings contained in contemporary volumes.

At the United Service Museum the first to be considered is the model of the line-of-battle ship of the year 1650, one of the fleet of the Hanseatic League, an association originating in the coast towns of Germany against the piracies of the Swedes and Danes. The Thirty Years' War destroyed the power of the League, and in 1650 the only towns retaining the name were Hamburg, Lübeck, and Bremen. The carving to the poop, topsides, and stern of this model is symbolic of war, but it is at the same time delightfully free and fanciful (see illustration below). In the panels at the stern occur recumbent Neptunes and Tritons, and along the topsides dolphins are introduced to mark the breaks in the bulwarks. The model is a perfect replica in miniature of the ships of 1650. The reticent treatment of the poop is distinct from the usual designs of this period, and closely resembles the

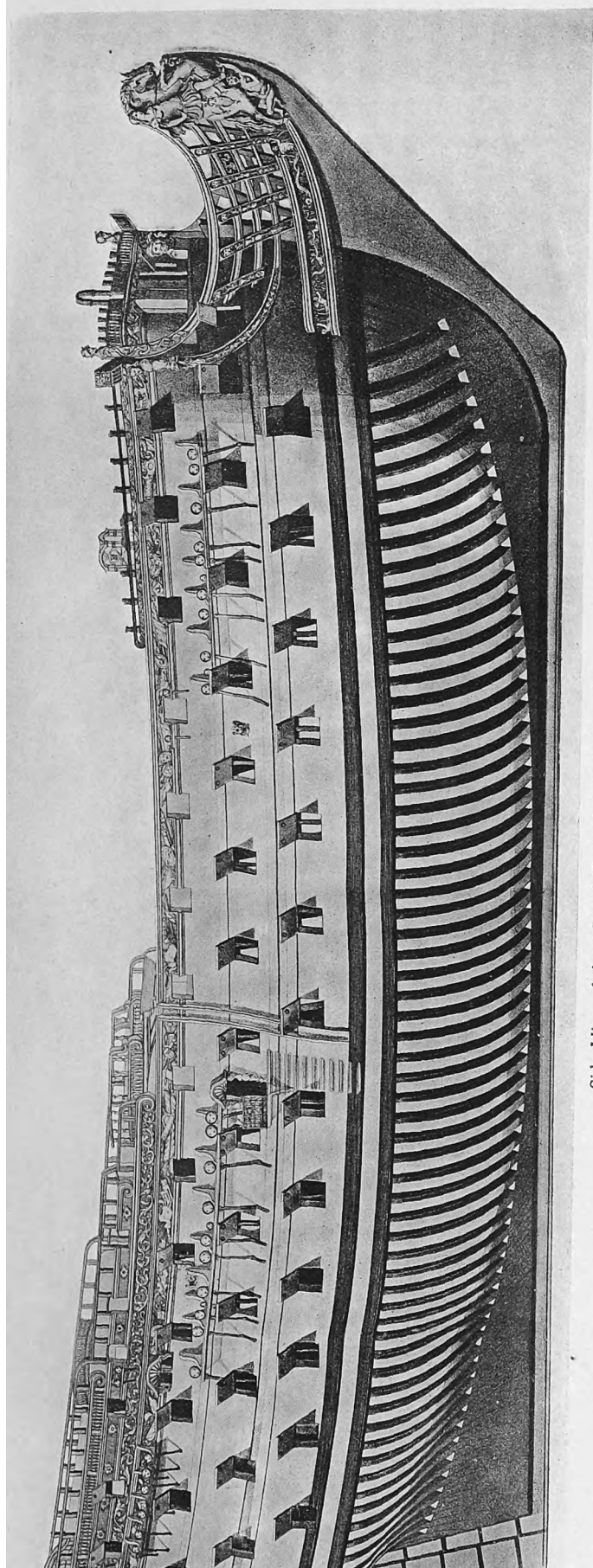
design followed in the English dockyards until the opening years of the nineteenth century. A Dutch ship of war of the period 1660-1720 shows exceptional artistic qualities in the decoration, but it is faulty in proportion as regards length to beam. Another fine model of the period represents the second-rate ninety-gun line-of-battle ship *Albemarle*, built at Harwich by Isaac Betts in the time of Charles II. There is also an interesting model of the *Victory*, a ship of 100 guns, representing the ship of the same name immediately preceding Lord Nelson's *Victory*, which was not built till 1765. The earlier ship was built in 1735 and served until 1744, when she was lost in a violent storm near the Race of Alderney. It is conjectured that this model once figured in the famous collection at Windsor. The photograph of it on page 24 showing the lines of the stern and the decoration of the poop enables us to imagine the aspect of the ship as she stood in dock prior to her launching. It will be noticed that the end tiers of windows are grouped vertically into towers, with two open balustraded galleries above the lower storey connecting the decorated quarter-pieces. The Baroque decoration is symbolic of the sea, and although it does not rise to the imaginative splendour of Puget's design for the *Soleil Royal*, it has the merit of being thoroughly English, and to a great extent is a departure from time-honoured precedent.

There are many other models which should be studied in detail, including the *Lion*, built at Deptford in 1738 (see Plate III); a sixty-four-gun ship of the 1720 period; the *Dryad*, once belonging to Nelson when a boy; the *Mars*, of seventy-four

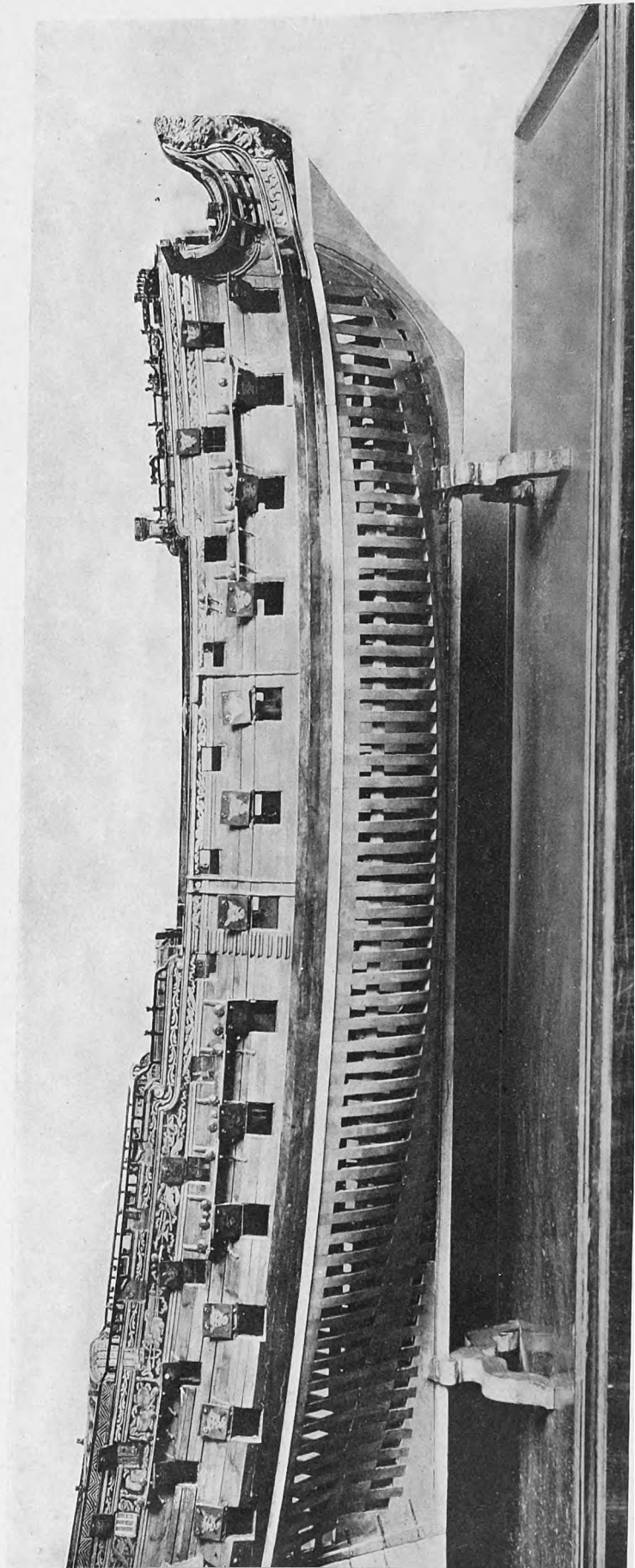


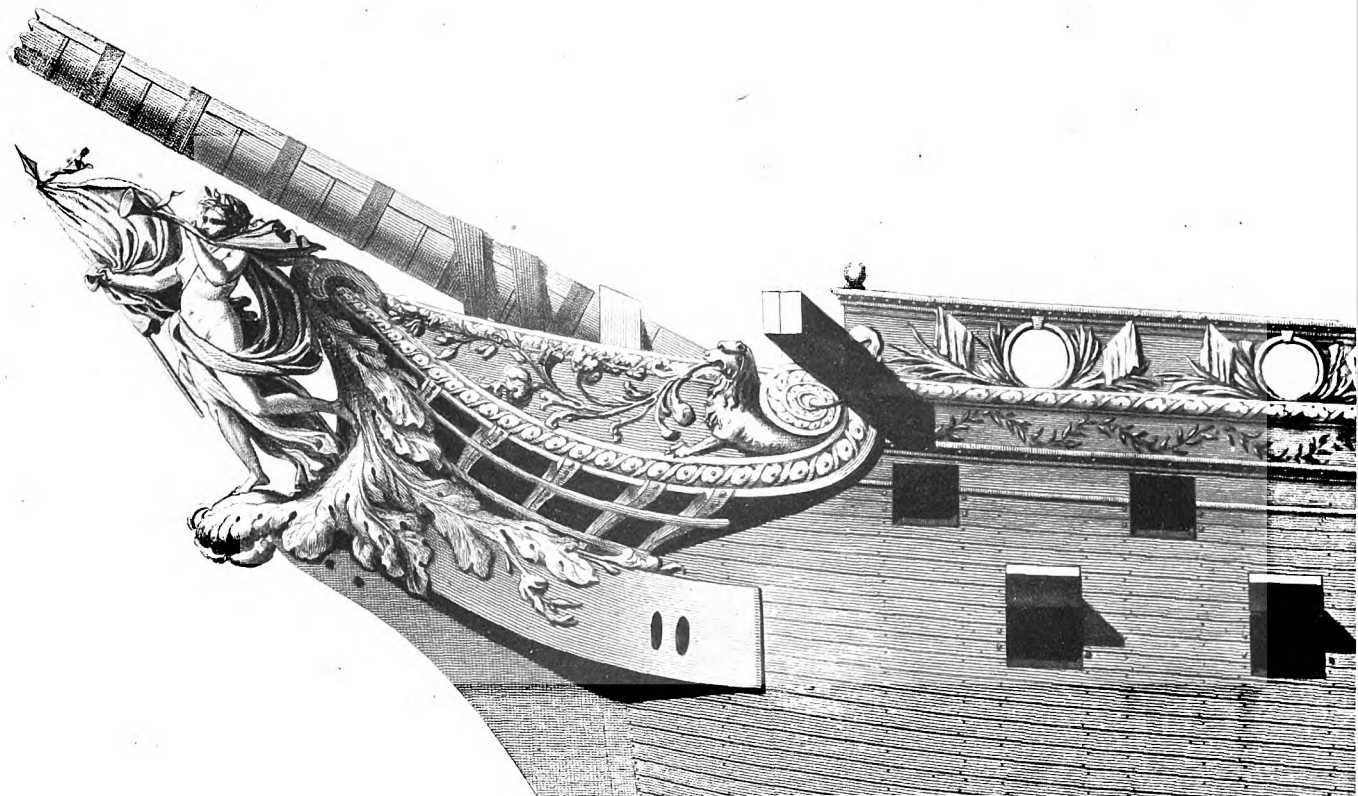
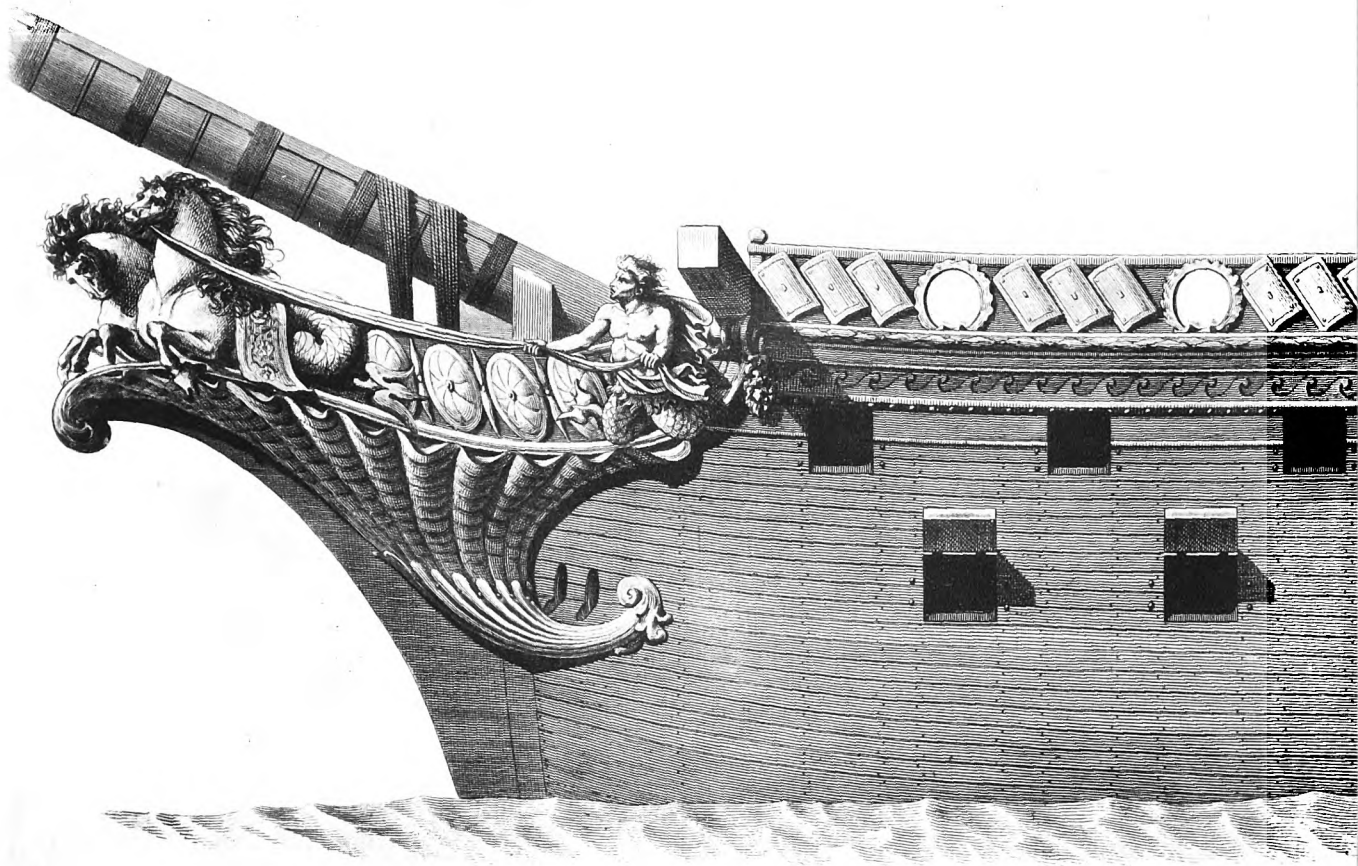
STERN OF A LINE-OF-BATTLE SHIP OF THE FLEET OF THE HANSEATIC LEAGUE, 1650.

From the model in the Royal United Service Museum.



Side View of the "Royal George," launched in 1756.
From Charnock's "History."

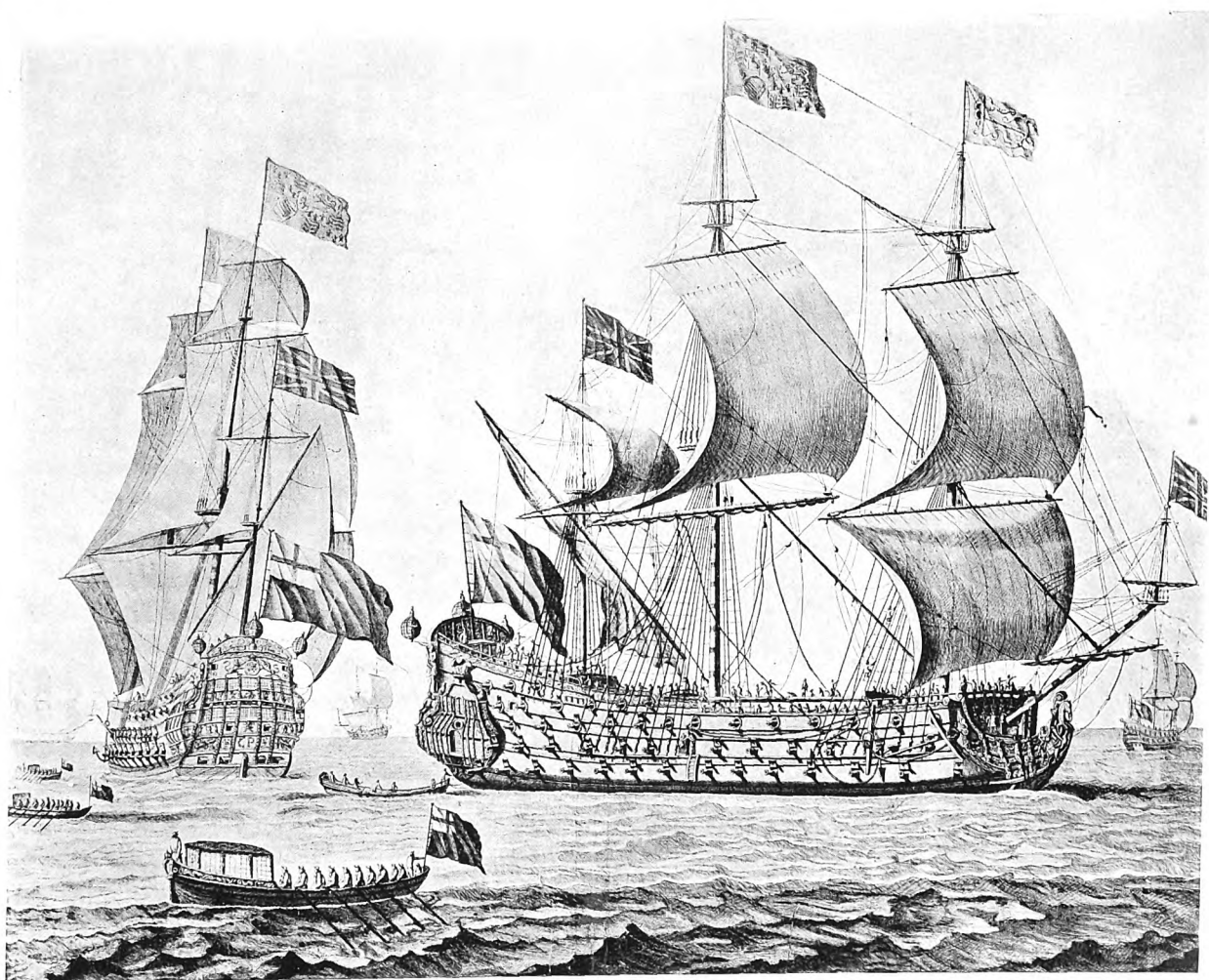




guns, built in 1794, which played no unimportant a part at Trafalgar; the *Cornwallis*, a third-rater, built in 1812 at Bombay by Jamsetjee Bomajee, the model built simultaneously with the ship by the son of Jamsetjee; and several fine models of English ships made by French prisoners from the bones of their food. From a study of these miniature examples of naval architecture it is possible to trace the gradual development in design from the seventeenth to the early nineteenth centuries, to understand how the pomp and circumstance distinguishing the officers' quarters at the poop gave way to extreme simplicity, how the tumbling home of the walls of the ship was reduced almost to the vertical lines characteristic of the Indians, and how increased speed resulted when the subject was elevated to a science.

The second group consists of the figurehead representing George III and six caryatides from the stem of the *Royal George*. This yacht was built at Deptford in 1814 and 1817, and was remarkable for her exceptional qualities. The carved decoration follows the architecture of the third quarter of the eighteenth century, as distinguished the decoration of Gandon's building, particularly the Customs House at Dublin, and it shows how conservative the ship-carvers were, even at such a late date regarding tradition.

At the close of the eighteenth century the English yards comprised the following:—Deptford, established in the reign of Henry II; Chatham, where some of the noblest ships in the Navy were constructed, from the time of Charles



THE "ROYAL PRINCE," BUILT 1610, AND THEN THE LARGEST SHIP IN THE ENGLISH NAVY.

From an engraving by M. Vandergrucht of a painting by J. Saymaker.

Another model of an English ship belonging to the late eighteenth century containing features of high decorative interest is that of the *Boyne*, launched in 1790, which demonstrates the advance made in naval design during the century following the ascendancy of the British Navy to supreme importance (see illustrations on pages 24 and 25).

The purpose of this article, however, is chiefly concerned with the architectural attributes and carved decoration

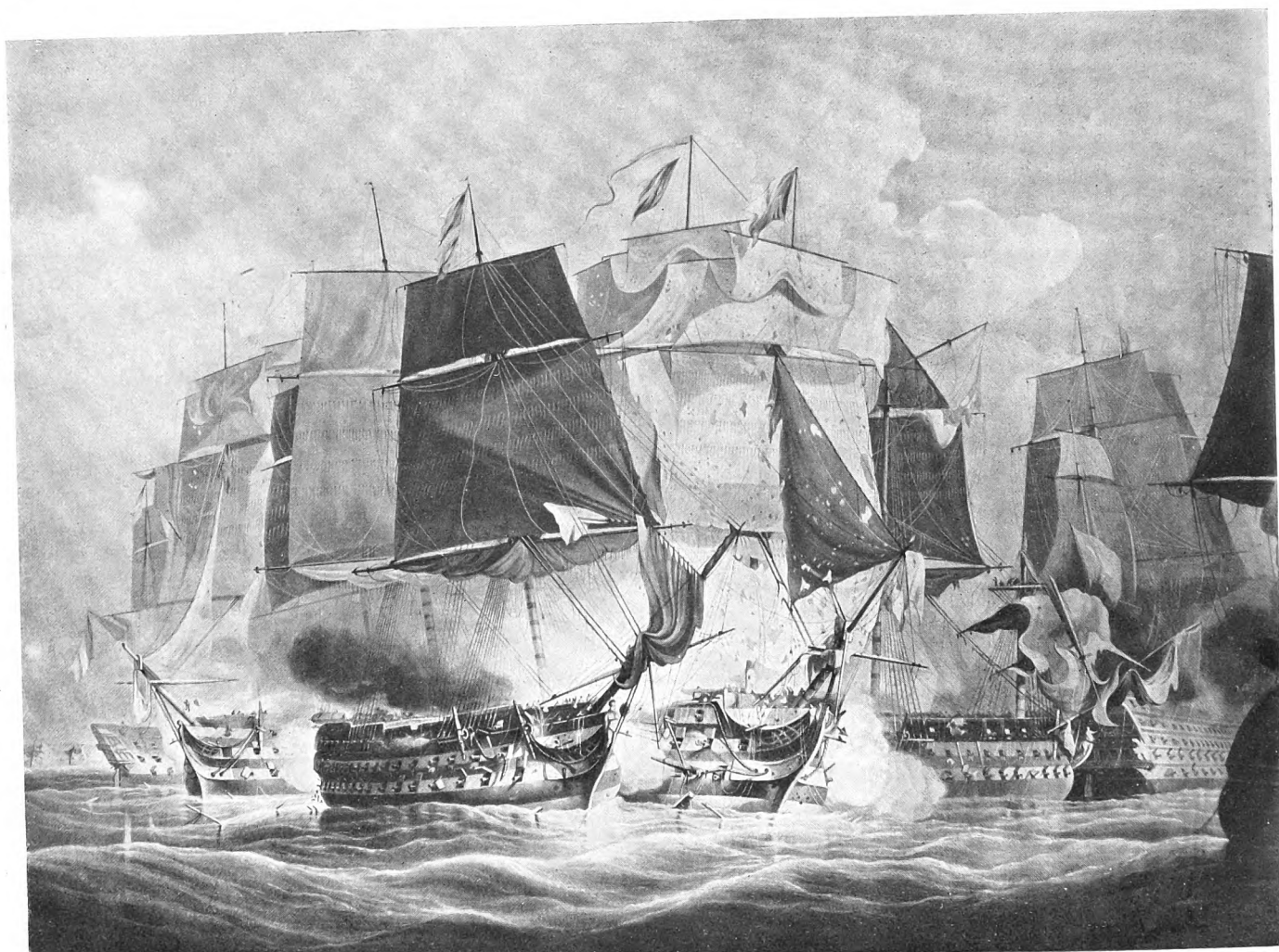
to Nelson's day; Sheerness, used chiefly for the repair of slightly damaged in action; Portsmouth, which became a serious rival to Chatham at the end of the seventeenth century; Plymouth, designed in the time of King William when Vanbrugh was engaged to build a wharf and houses; and Pembroke, which, although offering deep and ample anchorage, was very seldom used. A minor dock existed at Harwich.

nervous right arm, his eye darting lightning on the foe." The three-deckers were painted with black and yellow alternations, and the heads were appropriately treated in colour. These ships had glorious figureheads and such symmetry that no one could fail to be impressed with their beauty and grandeur. At this period Dickerson, the famous dockyard sculptor, was employed at Plymouth, and several of his original designs are extant. In another fifty years elaborate decoration was to be almost entirely eliminated. At this period even a small sixth-rater, the *Narcissus*, carrying only twenty-one guns, boasted an elaborate carved poop. The following is compiled from explanatory notes on Dickerson's draft: "In the middle of the taffrail was the figure of *Narcissus*, in a reclining attitude, admiring himself in a brook. He was

other hand, Robert Adam introduced the prow of the *Royal George* into the tympanum of the south pediment of the Admiralty screen.

NAPOLEONIC SHIPS AND DECORATION.

From the decoration of English and French ships of the period preceding the Revolution it is permissible to turn attention to the motifs evolved by French designers for the new ships of the Napoleonic epoch. The illustrations on Plate IV show two ambitious designs by P. Ozanne for the ornamental prows of eighty-gun ships, in which the artist sought inspiration from Classic themes. In one a gigantic sea-conch follows the lines of the beak, and supports two Tritons driving spirited sea-horses; in the other a Fame carrying



"Redoubtable."

"Victory."

THE BATTLE OF TRAFALGAR.

From an engraving by W. Miller of the painting by Clarkson Stanfield, R.A.

attended by two young Pans, diverting him with their musical reeds, and radiant in garlands of flowers. On the larboard side of the taffrail was a rabbit as being native of the woods, and on the starboard a dog was depicted by way of contrast, trees, flowers, plants, and shrubs being introduced to complete the picture. On the larboard quarter-piece was a figure of Diana standing on a pedestal, and on the corresponding starboard quarter-piece was the figure of Echo 'cloathed in light drapery,' the whole design compleated with an introduction of contrasts."

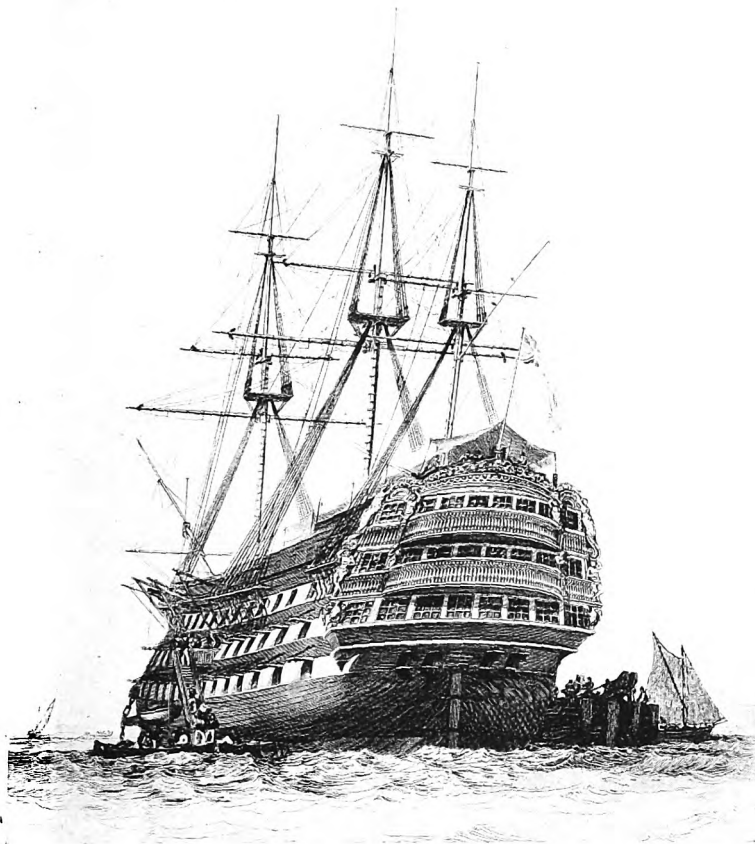
Dickerson's sketches for the embellishment of the stems of contemporary warships in detail show a marked sympathy for the masculine style of decoration encouraged by Sir William Chambers, and it is worthy of attention that the delicate effeminate style of the brothers Adam was never allowed to upset the mental equilibrium of the ship-carvers. On the

a flag and blowing a trumpet heads the stem, seaweed being introduced to mask the junction of the upper and lower lines of the prow. A third design by Ozanne has the head of an elephant for the prow, while immediately over the ramps a group of warriors in Roman dress recline in attitudes of contemplation. It is noteworthy that the underlying spirit of all these Napoleonic designs is military rather than naval in character.

The general lines of French warships of this period were excellent, and in many examples were superior to the English.

ENGLISH WARSHIPS FROM 1780 TO 1847.

From 1780 to the period of the Regency began the second great period of timber warship construction, when fighting power and seaworthiness received first consideration. Steam



THE "PRINCE."

From the etching by E. W. Cooke, 1829.

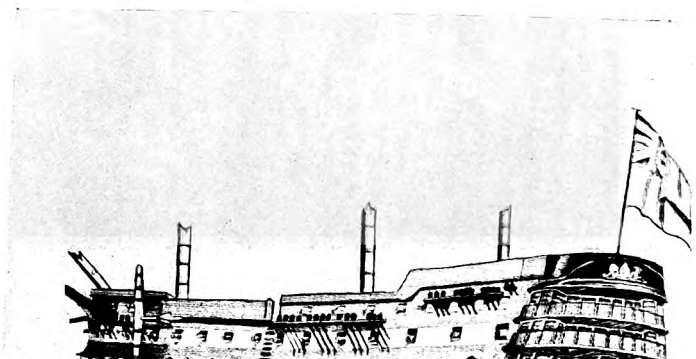
power was introduced into the dockyards, labour-saving devices were employed, and the whole naval establishment was placed on a scientific basis. These precautions were wisely ordained, for from the loss of the American dependencies to the battle of Navarino the work of the British Navy demanded every resource, both in personnel and material. The painting by Clarkson Stanfield showing the Battle of Trafalgar should be studied in order to understand the lines of English ships of Nelson's time (see illustration on opposite page).

In 1814 several fine ships took the water, including the *Howe* and the *St. Vincent*, both of 120 guns, the *Cambridge* of 80, and the *Defence*, *Hercules*, *Hero*, *Redoubtable*, and *Wellesley* of 74. Then followed the introduction by Sir Robert Seppings of the trussed frame for strengthening the hulls, and in the case of the *Britannia*, built in 1820, the introduction of a round bow in place of the beakhead, the old square stern with two galleries being retained. At a later period Sir Robert Seppings was successful in introducing the circular form of stern, which from an armament point of view strengthened the power of a ship at the back. In 1819 Mr. Roberts proposed an elliptical stern, which gave to the ships of his day a more elegant appearance. A fine timber ship of the late period was the *Waterloo* of 120 guns, launched in the reign of William IV (see illustration on this page). Finally, in 1847, was launched the *Queen*, of 110 guns, the first three-decker built in the reign of Queen Victoria, and practically the last of the wooden walls.

Naval architecture has now developed to an exact science. No longer does the dockyard sculptor play the part of the painter performed in embellishing the ships of the Royal Navy. This does not mean, however, that the vessels of to-day have lost either charm or character, for the changed conditions of the sea have not altered the exacting demands of the sea. Ships will continue to be objects of supreme beauty. In the past naval construction depended almost entirely on timber, and there grew up in the centuries a taste for ornamenting prominent constructional features, some of which have survived in a minor degree in the present time. It is true we no longer give our ships personality through the agency of carved figureheads and elaborate stern galleries, but in the association of names and the sequence of stirring events through which the service has been developed we may yet find the record continued, even though the imaginative charm and fantastic beauty of the old-fashioned ships has disappeared.

A. E.

[In connection with the first article it is interesting to publish the following letter which we have received from Colonel Field, of the Royal Marine Light Infantry:—The picture stated to be by Vandewelde is generally assumed to be by Vincent Volpe (though long and erroneously attributed to Holbein) and is, I believe, at Hampton Court. Although it is usually supposed to represent Henry VIII's embarkation for Dover on board the *Henri Grace à Dieu*, it is stated in a contemporary pamphlet (reproduced in Arber's 'English Garner') that he actually crossed the Channel on this occasion in the *Swallow*—the *Henri* drew too much water for the harbour. Again, the ship that was blown up in action at the *Cordelière* was not the *Sovereign*, but the *Regent*. The *Sovereign*, her contemporary, is said to have been built from the remains of an older ship called the *Grace Dieu*. According to some writers, the *Regent* was originally christened the *Great Harry*, there are plenty of grounds for confusing her with the celebrated *Henri Grace à Dieu*, which ship, and the *Great Harry*, was destroyed by fire in Woolwich Dock in 1553. Between that time and her original commencement in 1512 she had been reconstructed more than once, if almost entirely rebuilt, and had borne in succession the names of the *Gret Carrick*, *Imperyall Carrick*, *Henri Imperiall*, *Henri Grace à Dieu*—written in all sorts of ways, and sometimes called the *Harry* for short—and finally, after King Henry's death, the *Edward*."]



THE RENAISSANCE STEEPLES AND SPIRES OF LONDON.—V.

By G. E. FRANCIS, A.R.I.B.A.

(Continued from p. 33, No. 231.)

ST. ALPHEGE, GREENWICH.

TO Hawksmoor is attributed the main body of this church (1711-1718), and this may well be so, for it is characteristic of the usually strong and original work of this man. John James is said to have been the architect for the tower and steeple, a feature in which several influences are apparent, to the detriment of the design.

In the position of the steeple James has followed Wren; but a portico is used as well, placed at the other end of the church. The steeple is here absolutely separate from the main building, to which it is connected by a short passage. This may have been done to avoid breaking the western pediment, a difficulty which Wren escaped by using one-storey aisles, i.e., keeping them below the nave roof. The effect of its position then is to make the attached feature appear detached, and does not enhance the possibilities of the composition as a whole. In the upper stages of the steeple all traces of Hawksmoor's influence disappear, and James himself has not produced a very pleasing result.

In plan the "constructive sequence" is very closely followed; but the proportions of the various stages in elevation

leave much to be desired, the whole having a squat and smug appearance, which is increased by the use of the dome as part of the crowning feature. Gibbs, at St. Martin's-in-the-Fields, in adopting very similar lines, has achieved a far better result.

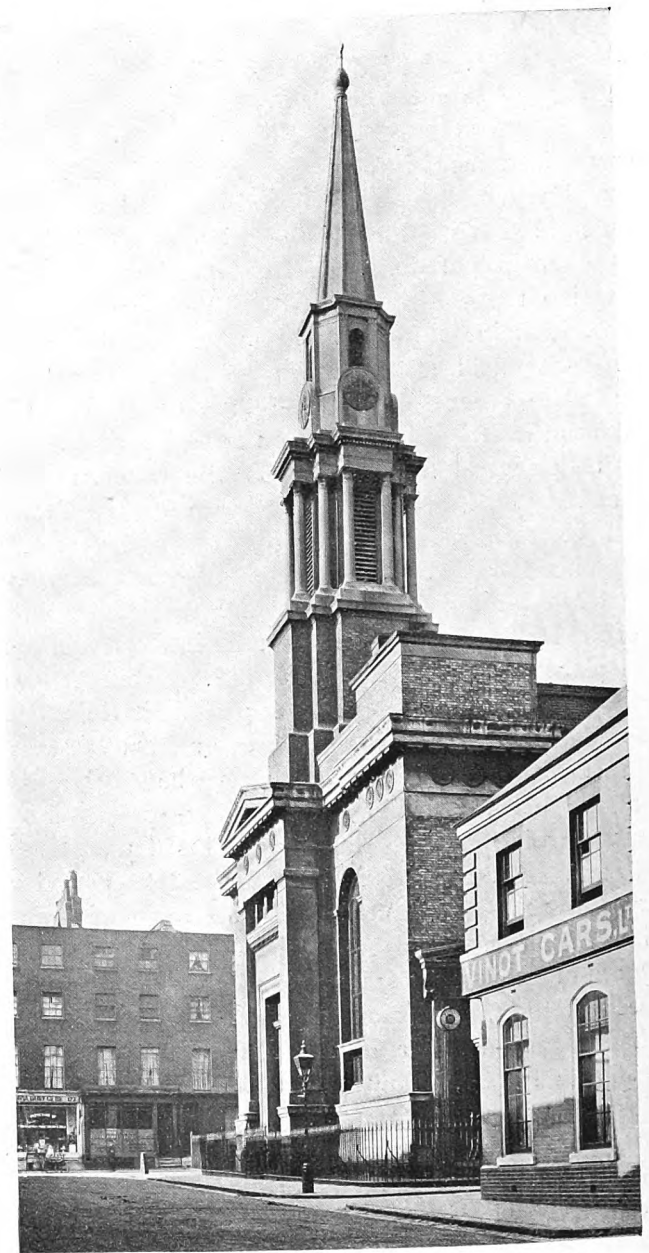
ST. PAUL'S, DEPTFORD.

It is more than probable that in St. Paul's, Deptford (1712-1730), we see the first attempt to effect a compromise between the two features, a portico and a steeple. If this distinction is due to Archer, he is the only man to carry out such an attempt. His solution, such as it is, evidently appealed to certain latter-day architects, who have closely followed on this work.

Brought forward out of the church, the base of the steeple is circular and is enveloped by a colonnade which serves as a portico. This circular tower appears above the portico as a stylobate under the belfry stage. A vigorous attempt is made in the belfry stage to provide some strong angle lines by means of bold pilasters and thus break up the indefinite outline of the circle, at the same time affording some method of breaking the entablature. The two next stages are much alike in treatment,



ST. ALPHEGE, GREENWICH (1718-30).
Architects: Nicholas Hawksmoor (church), John James (steeple).



CHRIST CHURCH, ALBANY STREET (1836).
Sir James Pennethorne, Architect.

a liberal use of plain buttress sweeps being made in order to produce a strong vertical treatment carrying the eye up to the terminal.

Owing to the circular plan, the steeple is lacking in scale, having indeed a minaret-like appearance. But in spite of this the conception is distinctly original, and, being successful as such, is worthy of comparison with many of the steeples and spires of its time. It certainly surpasses all others subsequently erected on these lines.

ST. JAMES'S, CLERKENWELL.

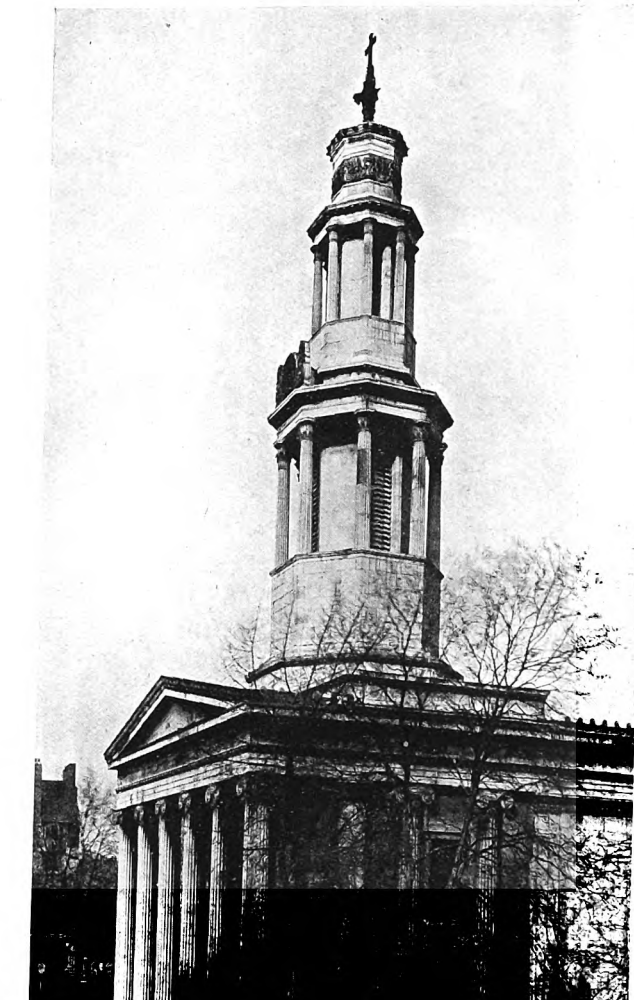
St. James's, Clerkenwell (1792, by James Carr—steeple rebuilt by W. P. Griffith), is a plain and less ambitious attempt, the clock storey with its curved cornice moulding being missed, its place being taken by the horizontal balustrading. The general effect of the two upper stages of this steeple, as well as the pointed obelisk terminating the mass above the balustrade, echoes the upper part of St. Bride's, Fleet Street, which stands in a straight line nearly three-quarters of a mile away. The tower is nothing more than a refined box-casing pierced with sound-holes for the chimes and carrying a plain dial without a bezel. The upper part of the steeple appears to telescope within the square box, and the vases at the corners accentuate the effect (see page 34).

"GREEK REVIVAL" STEEPLES.

In starting from a Greek basis for their London churches the nineteenth-century architects encountered overwhelming difficulties. In general arrangement a strong clarity is to be seen in them all. A lower storey invariably square with angle antae, and columns inset with a heavy entablature over, constitutes the belfry stage. This storey may be repeated on a smaller scale for the next stage, or an octagonal plan is adopted, the latter being left very open, and the work terminated with either a short spire or adaptations of the form of the Monument of Lysicrates or the Tower of the Winds at Athens.

Owing to the square plans the breaks on the diagonal are very pronounced; but, instead of having recourse to "pilotis," the well-known acroterion ornament is employed. What appears to be a glaring error of judgment has been committed in several instances. This is the adoption of the heavy Greek Doric Order for the inset columns of the belfry stage, a position in which it looks singularly out of place, particularly when seen as in one case, over a Corinthian portico.

None of these steeples approach the earlier examples in originality, while originality in design seems to have been exceedingly difficult; in fact, all the Greek Revival spires appear to be diminishing towers rather than anything else, divided up



they are in such a marked manner. They depend entirely for their effect on their massive form, proportions, and dispositions of their various stages, both one to the other and in relation to the whole composition.

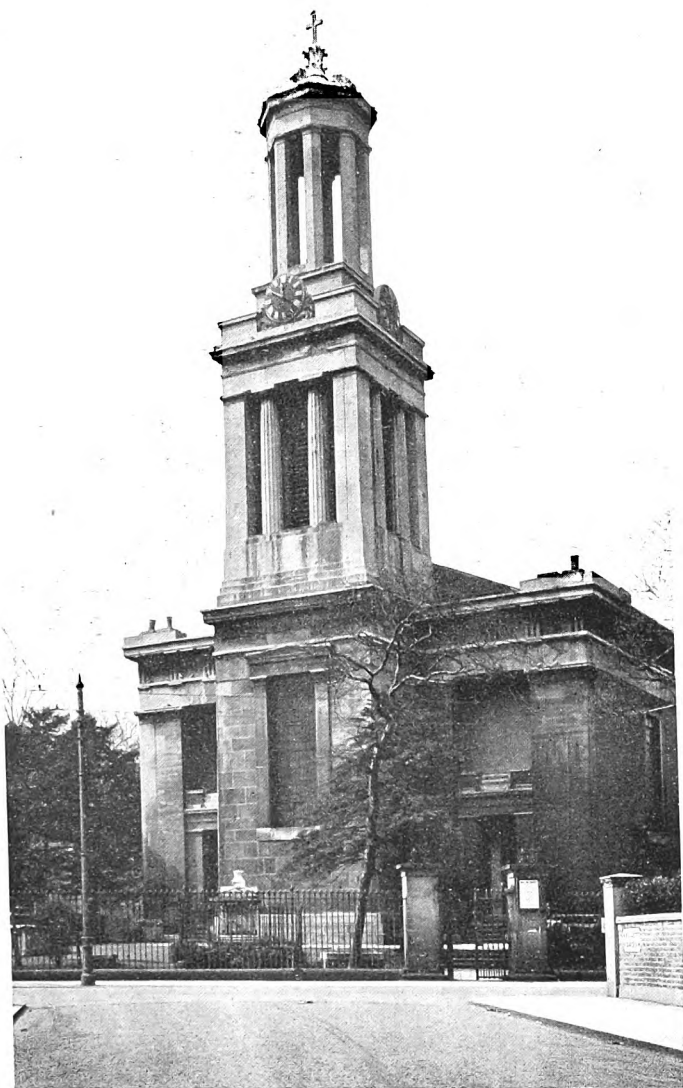
Christ Church, Albany Street (1836, by Pennethorne), on account of its "terrific" Greek detail, would appear clearly to come in this category, but in the upper stages of the spire there is a distinct trace of Gibbs's influence as regards the dispositions of the parts. The materials are grey bricks with stone dressings, a combination of effective interest. This steeple has none of the faults of those earlier examples in which the upper part appears to jockey the projecting portico; for it effectively builds up from the ground to the vane, in front and at the sides. A glance at the illustration on page 30 will make this point clear. The lower stages reveal a series of simple contrasts, the massing is not self-conscious, and when the clock stage is reached, and the eye prepared for the obelisk, the consummate skill of the designer becomes apparent. It is only necessary to produce the lines of the obelisk down to the level of the pavement in order to realise the homogeneity of effect which Pennethorne achieved in this design.

In St. Pancras Church (1819), by the Inwoods, the steeple is octagonal throughout its height, the second stage being a diminished copy of the first; the Tower of the Winds at Athens

is very apparent in the whole conception, even to the crowning roof (see illustration on preceding page). Yet the fact that the architects had recourse to the familiar Athenian motif for the upper stages must not be regarded as detrimental to the conception. They paid fair interest for what they borrowed, and evolved a clock stage of an original stamp. The inherent fault of their work, viewed directly in front, is that it perpetuates the mistake Gibbs made when he caused the steeple of St. Martin's-in-the-Fields to straddle a gigantic portico. The Inwoods at St. Pancras introduced terra-cotta, coloured to match the Portland stone for the delicate enrichments, for they knew that the London atmosphere would play havoc with their refined carving if stone were used. Rossi, the successor to Coad and Seeley, carried out the work.

St. Peter's Church, Regent Square, is an interesting example of the Inwoods' ingenuity in adapting Greek forms. The church tower is highly successful, the circular tourelle being designed in sympathy with the semicircular portico. Another of their churches is that of St. James, Victoria Road, Holloway, in which work they were assisted by Clifton.

St. Matthew's, Brixton (1822-24, by Porden), is designed from the ground up, and is a typical example of the period. Square and massive in treatment, it is undoubtedly very striking, but the Doric Order in the belfry stage detracts rather than adds to its dignity. Porden introduced the clock as an



ST. MATTHEW'S, BRIXTON (1822-24).
C. Porden, Architect.



ST. BARNABAS, KING SQUARE (1815).
Thomas Hardwick, Architect.

ornamental connecting feature between the square belfry and the octagonal tourelle over, after the manner of the Inwoods at St. Pancras. It was a trick made popular by the clock-makers of Paris in the "Empire" drawing-room clocks of the time, and had the advantage of being both novel and direct when applied to a building of monumental stamp.

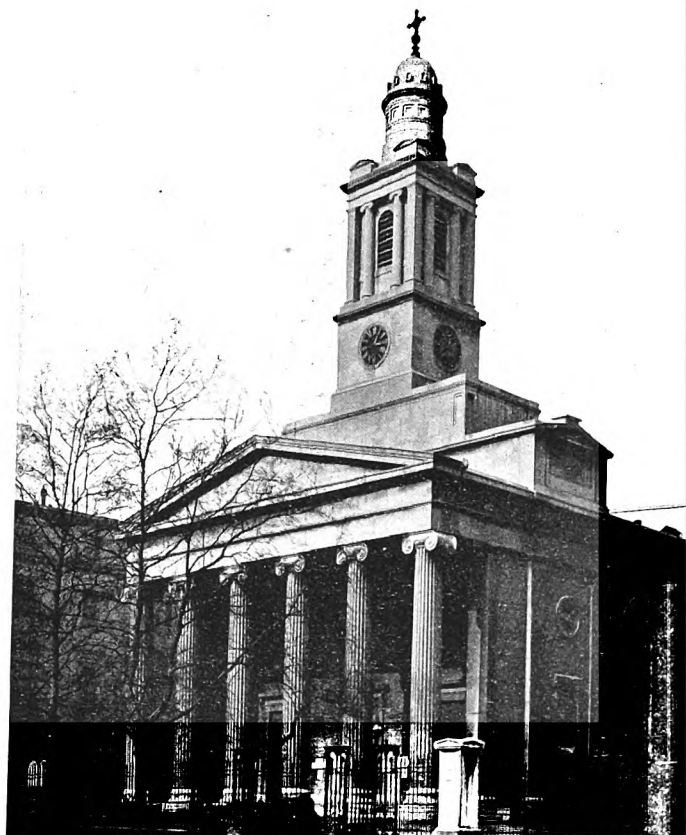
Holy Trinity, Southwark (by Francis Bedford), is another very similar example, but in this case the steeple is placed behind a portico and within the church, while the Doric Order is used in the belfry stage in spite of the different Order of the portico. Apart, however, from the unfortunate placing of tower and portico, the upper portion has undeniable grace. At this period the Doric Order was an obsession with many architects who felt their work to be unskilful unless they displayed knowledge of its existence; hence its frequent misapplication and transgression of elementary principles.

In St. John's, Waterloo Road (1824), the architect has been more successful than at Holy Trinity, Southwark, variety being given to the otherwise similar storeys by altering the proportions of mass to void. The Ionic Order is used for both the two upper stages, with more satisfactory results. But, notwithstanding the grace of the steeple as a design by itself, when viewed in connection with the hexastyle Doric portico the contrasts are too severe and the result is unconvincing.

In St. James's, Spa Road, Bermondsey (1820-30, by



HOLY TRINITY, SOUTHWARK.
Francis Bedford, Architect.



Savage), variety has been attained rather at the expense of academic principles, for in the second stage the entablature is broken out over the groups of angle columns; apart, however, from this, Greek motives and details are generally carried out. This design shows a distinct advance over other contemporary steeples, inasmuch as the architect was content with a tetrastyle portico applied to a square attic in which the steeple is placed and brought to earth through the agency of projecting wings on either side. The griffin at the top of the diminutive obelisk recalls that on Bow Church, Cheapside.

St. Peter's, Eaton Square (illustrated on preceding page), resembles St. James's, Spa Road, in the treatment adopted for bringing down the lines of the steeple on to the body of the church. One cannot help at once noticing, however, the lamentable disregard of scale between the Ionic columns to the portico and the columns placed in antis over the clock stage of the steeple.

Although they are small compared with earlier examples these steeples show clearly how the architects of the Greek phase adopted Hellenic models for the purpose intended, and opinion may be sharply divided as to the propriety and success of such adaptation.

St. Barnabas, King Square, shown on page 32, is in a class apart. It was built by Thomas Hardwick in 1812-15 to complete his design for the Square. This is a very convincing design in which a well-proportioned tower rises above the balustrade of a tetrastyle portico. The spire proper is of quite novel character, being, strictly speaking, neither obelisk nor spire, but is nevertheless remarkably successful.

(To be concluded.)

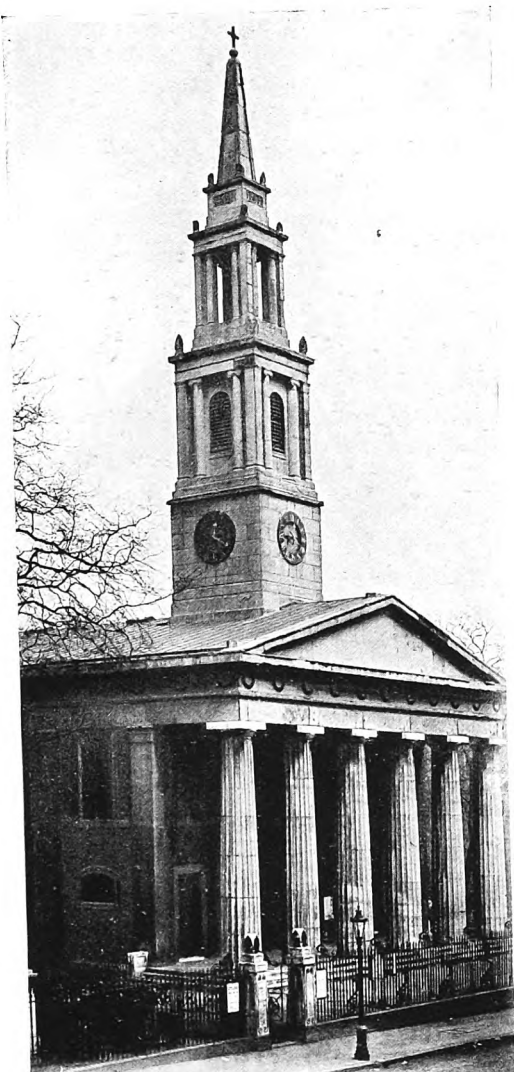
A NEW INSURANCE BUILDING.

ON a site at the rear of the Royal Exchange a large building forming new head offices for the British Dominions General Insurance Company, Ltd., has recently been completed from the designs of Mr. Arthur H. Moore, A.R.I.B.A. The main front, to Royal Exchange Avenue, is carried out in white glazed Carrara ware (as a concession to certain rights of light by adjacent owners), with an elaborate doorway.

The principal room on the ground floor is the Underwriting Room—shown on the plate opposite; it is panelled to a height of 9 ft. with some very finely figured walnut.

The principal room on the upper floors is the Board Room, also shown on the plate opposite. This is panelled out in oak and has a ceiling heavily enriched with modelled plasterwork.

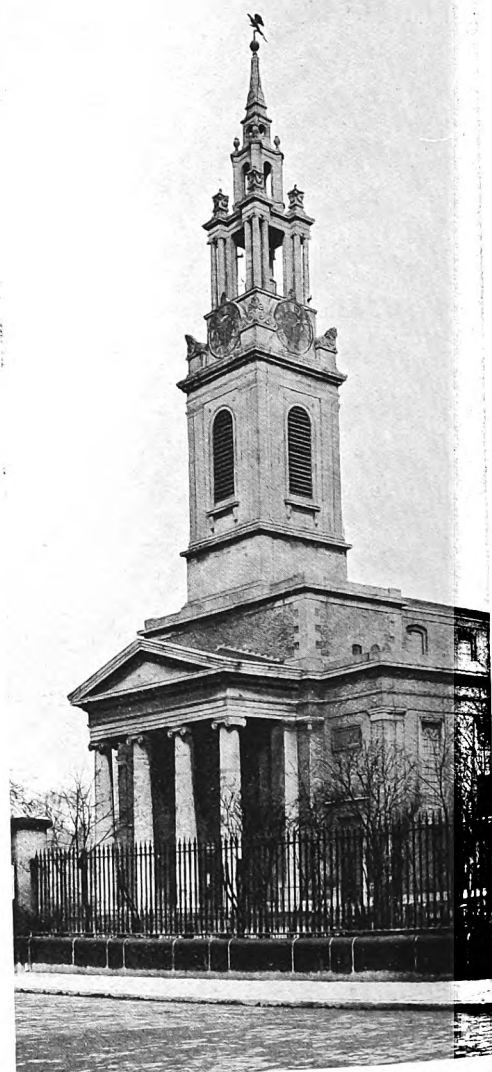
The general contractors for the building were Messrs. Patman and Fotheringham, Ltd. Messrs. H. H. Martyn & Co., Ltd., executed the walnut panelling, plaster decorations, and wrought ironwork; Messrs. Restall, Brown and Clennell supplied the oak panelling and furniture; Messrs. John Daymond and Son executed the wood-carving, Messrs. H. W. Cashmore & Co. the bronzework, Messrs. Henry Hope and Sons, Ltd., the steel frames and casements, and Messrs. Fenning and Co., Ltd., the marble work. A vacuum-cleaning plant was installed by The Waygood Vacuum Cleaner Co., lifts by Messrs. Waygood-Otis, Ltd., and The Lift and Hoist Co., reinforced concrete staircase by Messrs. Stuart's Granolithic Co., Ltd., pavement and stallboard lights by Messrs. Haywards, Ltd. The whole of the horizontal and vertical dampcoursing, and all the roofs and gutters, were carried out in asphalt by Messrs. Thomas Faldo & Co., Ltd., London.



ST. JOHN'S, WATERLOO ROAD (1824).
Francis Bedford, Architect.



ST. JAMES'S, CLERKENWELL (1792).
Architects: James Carr (church), W. P. Griffith (steeple).



ST. JAMES'S, SPA RD., BERMONDSEY (1820-30).
Savage, Architect.



Board Room.



CIVIC ARTS ASSOCIATION COMPETITION FOR WAR MEMORIALS.

THE first exhibition of memorials of War was held last month in the galleries of the Royal Institute of British Architects. It was the outcome of a society whose aims embrace the wide range of civic art, and although this time of national stress does not admit of representative work being obtained from the whole body of artists, the result of the recent competition is both instructive and valuable. Fourteen years ago such an event would scarcely have found favour; no body of artists dared to take up the matter after the Boer War, yet the resulting crop of monuments and memorials which now disfigure our parish churches, public buildings, and open spaces proves how beneficial centralised control would have been.

In England the meaning of the term "art" is but imperfectly understood. There is no contagious enthusiasm, neither is there any general idea of what constitutes definite well-balanced expression in architecture, in sculpture, or in painting. The standard of taste is entirely provincial, and moreover is

swayed alternately by fashion and superficial originality. If the Royal Academy exists, it is true, and periodically comes to throw some loose folds of its regal dress over what are for the most part, mediocre works. But the spirit of art has never encouraged by the commands of an Academy. The Society: it prefers to leap into existence in unexpected ways and only through the agency of earnest men.

The value of an Academy or a Society depends entirely on two factors, namely, organisation with definite objectives, with the possibility of making unique decisions and discriminative powers, particularly of selection, and of members.

In the latter regard the difficulties confronting the formation of the executive body of the Civic Arts Association are varied and formidable. For in the first place public opinion has been educated to the value of works of antiquity, and seeks to assert itself in a wave of sentimentality; and second place artists and craftsmen are divided among



selves, the claims of first one sect and then another being put forward for serious consideration. The result at the present time is a species of Babylonian confusion. The public clamour for art without realising what it is they want; the artists and craftsmen gesticulate among themselves without mutual understanding or any attempt at co-operation; while the critics and supermen indulge in hysterical rhapsodies whenever some daring adventurer leaves the traditional path.

At the present time three distinct influences are at work, and it is a curious and significant sign that such a division should be asserting itself.

The first of these influences is the direct outcome of the Arts and Crafts movement, which has led its votaries into a species of mental cul-de-sac. The second is an attitude of intellectual superiority engendered by the fashionable tendencies of Rodin and Mestrovich in sculpture, the Munich school in the decorative arts, and the Teutonic wave in architecture. The third influence, and perhaps the most hopeful by reason of its direct statement of fact, is seen in the works of the group that accepts the standard of traditional achievement as a basis for future operations. At present this school is in the minority, its mission has not been deemed worthy of explanation, and its exponents are timid and nervous of the opposition offered by the other groups. But the strength of this coterie inheres in the importance it attaches to architectural values, in the



DESIGN PLACED THIRD FOR L.C.C. MEMORIAL.

By Alan Wyon and Stanley C. Ramsey.

manner of its reverence for precedent and conformity to truths planted deep in the history of humanity. And on this reasoning it is not only safe but prophetic to imply that a deeper and truer understanding and analysis of architectural impulse will in the progress of years restore the kindred arts and their application to a proper place in the mental perspective.

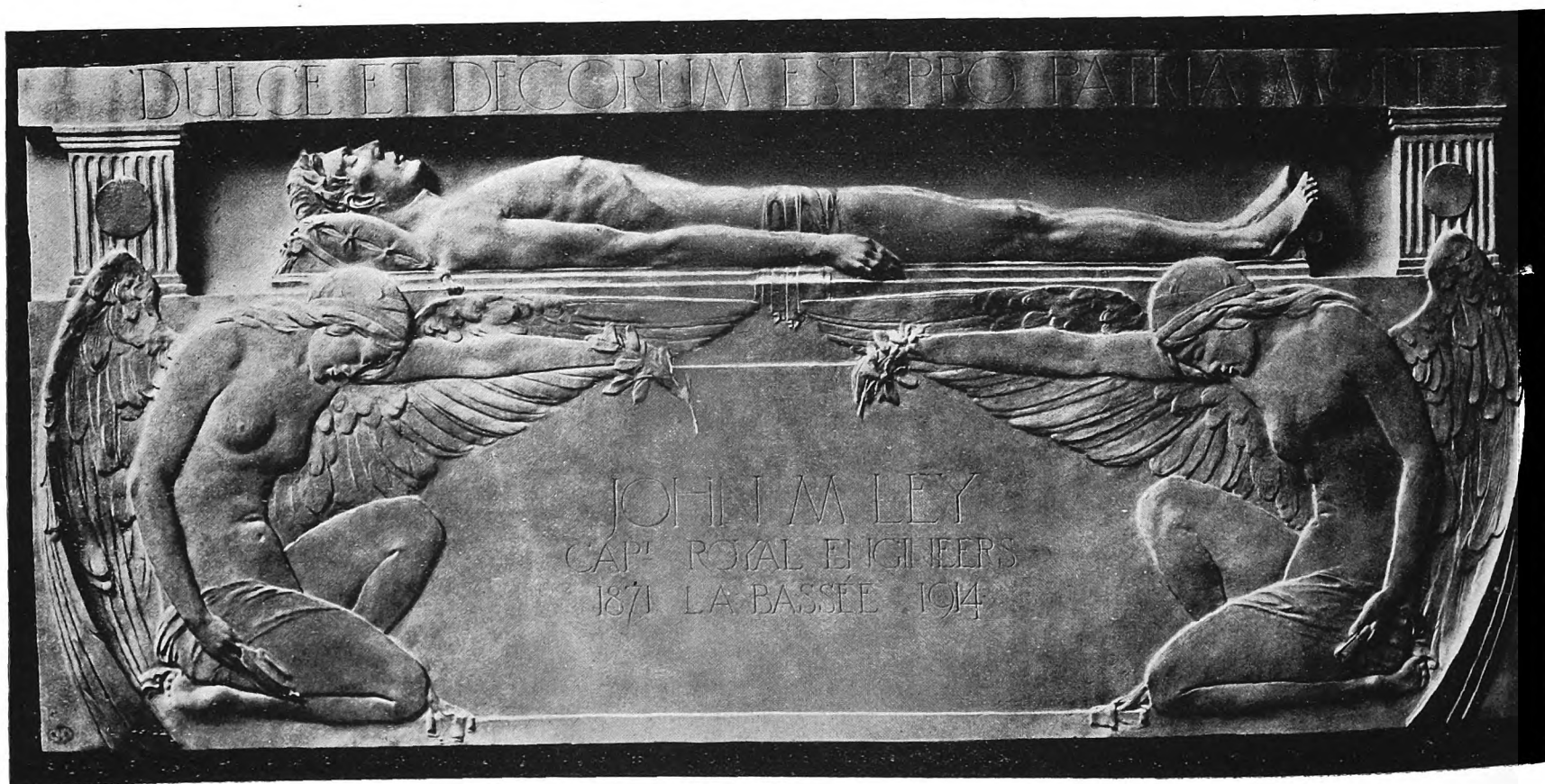
At the Civic Arts Exhibition the tendencies under discussion were not only apparent, but regrettably so, inasmuch as they showed how little true art is understood. There was, however, very little of the crafts movement; the title "Civic Art" is too ambitious for that, and although a certain taint of the former craze permeated some of the exhibits, and a sprinkling of designs reflected the brutalising tentacles of modern German expression, there was notwithstanding a decided English flavour about the most successful works.

CLASS I.

This class was for a monument suitable for erection in the Members' Courtyard of the new County Hall, in commemoration of those of the London

County Council staff who sacrificed their lives in the War.

The first prize (£50), with an additional prize of £10 given by the proprietors of *Country Life*, was awarded to Mr. E. A. Rickards, architect, and Mr. Henry Poole, sculptor. This design was indubitably the best submitted in the competition, and it proves how necessary it is for an architect



DESIGN PLACED SECOND FOR CAST BRONZE TABLET.

By H. P. Gill and R. F. Wilson.

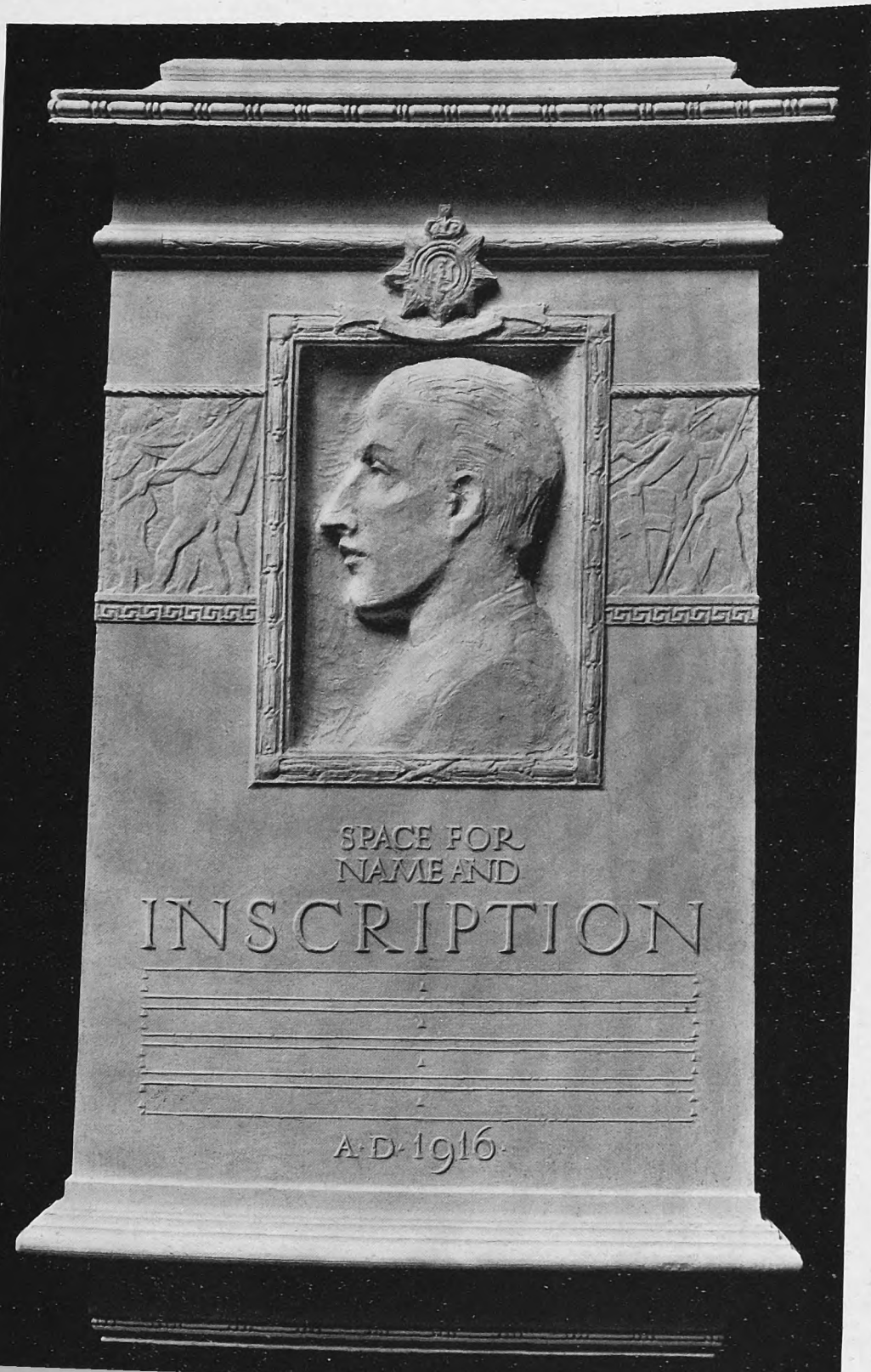
and sculptor to collaborate in works of this type. The result in this case appears to reflect one controlling influence. Judging from the scale model as well as from the magnificent drawing in lithographic chalk, the design from the standpoint of rhythmic line and articulate expression is flawless. It looks well in three-quarter view, a severe test for many works, and the sub-motifs on either side lead the eye gently down from the crowning group to the ingenious arrangement of steps. The character of this monument is calculated to be religious and inspiring—a female figure, symbolic of the Nation or the protective genius of the Mother of Cities, supports the nude figure of one of her heroic soldiers. There is a reposeful feeling about the conception which inspires hope for the future. The design belongs to the traditional series. It links the best of the products of the matured Renaissance to the ideals of to-day and the future. If there is a slight fault it is to be found in the base, where the mouldings are redundant, and in the commonplace cartouche, which Mr. Rickards as a modern exponent of the Baroque should know how to rectify.

This second prize (£15) was awarded to the design by Mr. Eric Gill, sculptor, and Mr. Charles Holden, architect, whose conjoint work belongs to an order of things made fashionable by Rodin's "Burghers

events now taking place, or to symbolise the sacrifice of the nation for the defence of British honour and safety. The legend of the Lord driving the money-changers from the Temple is powerful of itself to bear translation into terms of stone. The archaic figures are depressing in group on one side at least, where the back folds of the robes, which would alone be seen, are entirely void of artistic effect.

One could remain with such a design, however, with such intellectual impressions at first. The designer's treatment of the titan's stone, and the well lettering, that it is a equestrian relief. The whole is a study in contrasts, religious in the conception of the design, a direct appeal to the tradition of the past, an attempt to achieve the main purpose, which in this case was a war memorial recording the life.

Placed in the design, the design is opposite, by G. Wyon, the sculptor, and Stanley C. Holden, architect. The authors of the design must be credited with a fine sense of proportion. It is a circular monument. It is an appropriate setting of the courtyard, which symbolises the defence and safety of the nation. The design belongs to the tradition of the past, and is a group. Unfortunately the modern



the altar in front is not well adjusted to the lower base. This design has many fine qualities, and would bear enlarging five or six times, when it would be eminently suitable for a gigantic commemorative monument on a hill-top or other prominent site overlooking a city.

No. 65 was a very gruesome conception. A figure of Our Lord with arms outstretched in the form of a cross stood on a pyramid of mangled bodies, the whole group being placed on a base of poor design.

No. 66. This group was an amateurish interpretation of an Alfred Stevens theme. In conception it was chaotic, its obelisk and central figure appearing to have fallen on the hindquarters of the winged horses which were its most conspicuous feature.

No. 75. This followed the French school of twenty-five years ago, notably the Gambetta monument. It recalled the phase of realistic pictorial groups so familiar to Paris. There was in the model a lack of scale between the figures at the base and the figure standing at the top of the monument.

No. 48. This was an attempt to preserve the vista across the courtyard on the main axis. The design, however, of the canopy type, was mediocre in architectural conception.

No. 51A. This scheme also echoed the style of Alfred Stevens, but the architecture was weak and unimaginative, though the detail figures were well drawn.

All the designs in Class I that were worthy of study were the result of collaboration between an architect and a sculptor.

CLASS II.—CAST BRONZE TABLET.

As a whole, the designs in this class were, with the exception of the lettering, which was invariably well rendered, of mediocre form.

The first prize (£20, given by Messrs. J. W. Singer & Sons) was awarded to Mr. Eric Bradbury for a wall tablet of quasi-Egyptian character (illustrated on the preceding page). It is pleasing, but the mouldings are freakish and the recessing for the profile is too deep. The second prize (£5) was awarded to Mr. H. P. Gill and Mr. R. F. Wilson. This has many good qualities, but there is too much interest in crowding three figures of equal scale on to the surface of a tablet. The authors appear to have overlooked the important question of scale. The wings of the kneeling figures on either side detract from the dignity of this otherwise fine conception and impart to the tablet the character of a cartouche.

CLASS III.—CARVED WOOD TABLET.

It was impossible to express admiration for Mr. Royson's carved wood tablet (awarded the first prize of £20, given by Messrs. H. H. Martyn & Co.), in spite of the author's ability as a draughtsman. Every known architectural feature, with the exception of a pilaster, was crowded into a small compass.



DESIGN PLACED FIRST FOR MEMORIAL FOUNTAIN IN A COUNTRY TOWN.

By Cyril A. Farey.

In theory it represented the tendencies of ten years ago.

The second prize (£5) was awarded to Mr. F. C. Eden for a richly complex design of great imagination, in which the author displayed his ability to translate mediæval terms into a modern object. There was both ingenuity and freedom in the drawing.

Several of the other tablets showed attempts to further the Wren and early eighteenth-century traditions. Many more designs were submitted for this class than space could be found for on the walls of the gallery, and their omission from the exhibition doubtless caused much disappointment.

CLASS IV.—STONE OR MARBLE WALL TABLET.

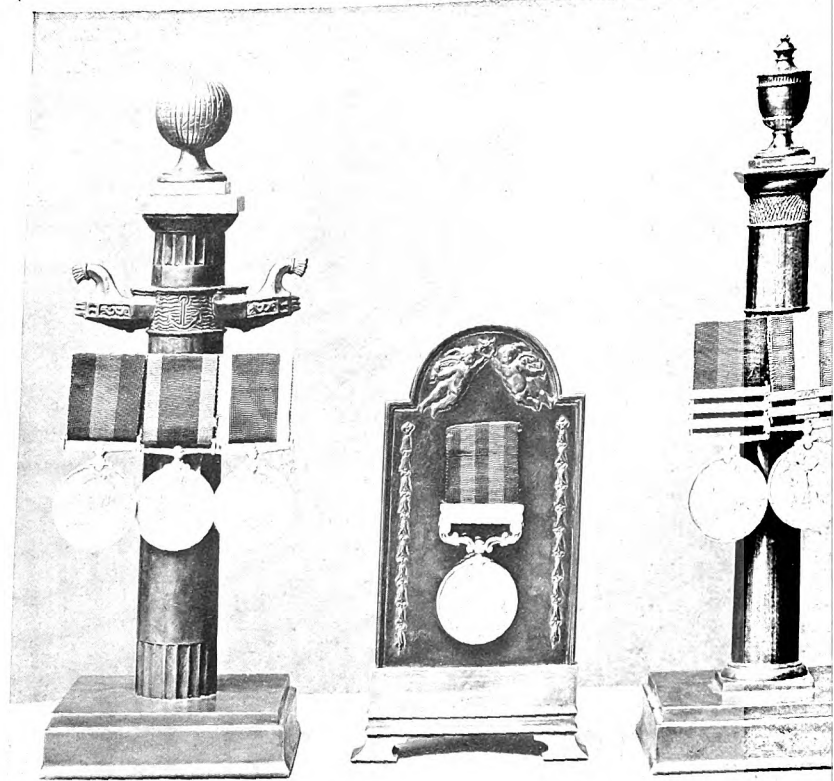
The first prize in this class was awarded to Mr. Eric Gill for an excellent piece of lettering, which, however, did not need the segmental break at the head of the tablet to enhance its beauty.

CLASS V.—SIMPLE WOOD TABLET.

The design by Mr. Tom Broadbent, awarded the first prize, was in excellent taste, and ranked among the discoveries of the exhibition.

CLASS VI.—MURAL PAINTING FOR BOYS' CLUB.

Miss Gladys Davison secured the first prize in this class



MEMORIALS FOR THE HOME: STANDS FOR MEDALS.

By Arthur Stratton.

for a design well conceived and rendered in colour, with powerfully detailed. The second award went to Mr. McNaught, and the third to Mr. M. Lanchester for scene in War time, after the manner of Kate Greenaway. Many of the mural paintings reflected the teaching of Augustus John, Kate Greenaway, and the Munich school.

CLASS VII.—MEMORIAL FOUNTAIN FOR A COUNTRY VILLAGE.

The designs and models submitted for this class were well below the average usually encountered in competitions of this kind. Mr. Cyril A. Farey won the first prize with an over-elaborate architectural screen facing a bathing pool or lily pond. It would be ill-suited for a village, although eminently appropriate for the garden of a large country house; but how the work could be carried out for the stipulated sum of £200 is a mystery.

CLASS VIII.—INEXPENSIVE MEMORIALS FOR THE HOME.

A prize was awarded to Miss Muriel I. Perrin, but the most prominent design, by Mr. Arthur Stratton, was, for some conceivable reason, passed over. Mr. Stratton submitted two designs for columns to carry medals, one with the rostrum representing naval service, the other showing a military column carrying a vase. These designs, as will be seen from the illustration above, are both novel and appropriate. A smaller memorial for the home. Mr. Stratton submitted several other designs for medal stands. All the foregoing were made in bronze metal by Messrs. Elsieley, and ranked among the best of the smaller memorials.

MEMORIALS IN CHURCHES.

IN his introduction to the Annual Report of the Society for the Protection of Ancient Buildings, Mr. Somers Clarke has a note on memorials in cathedrals and churches. He says: "A memorial, effective in itself, may be rendered altogether a failure by the want of foresight and sympathy with its setting displayed by the sculptor who has designed it. . . . It is unfortunately, in England, a common thing for sculptors to be invited to send in their schemes when the situation of the memorial has not yet been decided upon. . . . Cases are not unknown of extreme laxity on the part of the sculptor as regards a memorial to be placed inside a building. How seldom does the artist think of anything but the effect he is producing inside his studio. The members of the committee are gathered into the studio to see the work, to pronounce an opinion. A strange place is this studio to them, and barn-like in their eyes, utterly unlike in its lighting or effect the cathedral or church which is to house the memorial. The members observe how truthfully the boots are reproduced, but cannot quite agree as to the likeness in the countenance of the deceased. By deft pulling about of blinds and a little juggling with top light the committee is mystified. Of course, in the church are no such blinds and top lights: very possibly the site selected in the building has a considerable window just behind the memorial. The sculptor has paid no consideration to this fact, has never tried the whole or even part of his work in the building itself. In the end the memorial declares itself to be as it really is, a mere intrusion. All parties are disappointed, as indeed they ought to be. . . . Turning to the outside, in how many cases do we not observe that surrounding a modest and venerable country church the churchyard has been planted with a crop of tall crosses of white marble. Not infrequently the top of some of these crosses will rise even above the eaves of the aisle roofs. When these chilly white memorials have increased in numbers, what was once a calm and picturesque churchyard takes on the aspect, from a short distance, of the drying-ground of a laundry. The old-fashioned headstone, so unassertive, becomes pleasantly toned by the finger of time; the solid gravestone with the cross recumbent on it is not only incapable of producing the unquiet effect of the marble cross upstanding, but is really lasting, which the crosses are not. It cannot be too strongly insisted upon that white marble, especially the cold, hard, blue tinted stuff made use of by the tombstone masons, is not only in fact but also in effect completely foreign to our climate and country. The finger of time can never make this material harmonise with the surroundings into which we thrust it. As regards the memorials set up inside our ancient churches . . . the white marble now so generally in use can under no circumstances and in no lapse of time come into harmony with the somewhat warm tints of plaster and stone which form the internal surfaces of our ancient churches. There exist materials which will readily harmonise—as, for example, Hopton Wood stone, with a fine close texture of marble but of a pleasant warm tint; or blue Pennant; or even the softer tones of Siena marble if only the material be not brought to a high polish. A surface that reflects light is almost certainly an offence—granites are always to be avoided. Then there is that most obnoxious thing, the modern brass. Of old, brasses lay on the floor; the metal was inlaid on a slab of dark marble where it might be had, or of stone. Being often trodden by the feet of the worshippers the surfaces of brass and marble were rubbed, were smooth, but never polished. Nowadays the brass is an ugly plate nailed upon or even sunk into the ancient wall. Burnished to a high degree it reflects

lights in a way not only disagreeable in itself but often in such a manner as to render the inscription illegible. . . . And who is a worse offender in memorials than the manufacturers of stained glass? An interior provided by our forefathers with ample light is turned into a gloomy cave by the perpetrators of the monstrosities which are set up in many an ancient church without the smallest regard to the effect in the building, the convenience of the worshippers, or the great expense to which people are put by the perpetual need of artificial light on the brightest day. Our forefathers did not set up opaque windows smeared with incrustations to represent a sham antiquity. . . ."

DR. BENSON ON WAR MEMORIALS.

AT the opening of the Civic Arts exhibition Dr. A. C. Benson (Master of Magdalene) said we had a task before us to see that our dead were worthily commemorated for our own sakes and for the sake of those who would come after. We must not do it idly and carelessly—we must take thought of the plan and the purpose, and not be in too great a hurry. Hurry was the worst foe of memorials. We had a habit—he thought it was rather a sign of greatness—not to do anything until we were obliged; but the result of that often was a loss of grace and fineness; because people who must act, and were a little ashamed of not having acted, accepted any solution. What he hoped we should do was to take careful thought where our memorials should be set, so that they might be most constantly and plainly seen; and then how they might best fulfil their purpose. We had an ugly habit of combining, if we could, local utility with a memorial. What we wanted were beauty, dignity, simplicity, and force. We wanted what appealed directly to the eye and then darted a strong emotion into the heart. It would be well if some central advisory board could be established, and the nature of the memorials should be carefully scrutinised. Simplicity, naturalness, eloquence of emotion rather than of word would, he hoped, be the notes of our memorials. We were not likely to forget the War, but what we might forget was that the result of it was the outcome of modest, faithful, loyal service, done with no flourish or vanity by thousands of simple straightforward people.

BOSTON MUSEUM OF FINE ARTS.

AT Boston, Mass., a very fine Museum of Fine Arts has recently been completed from designs by Mr. Guy Lowell. The general scheme of the museum is the result of a very careful study, which extended over many years, of museums in America and Europe made by a committee of the trustees and a board of consulting architects.

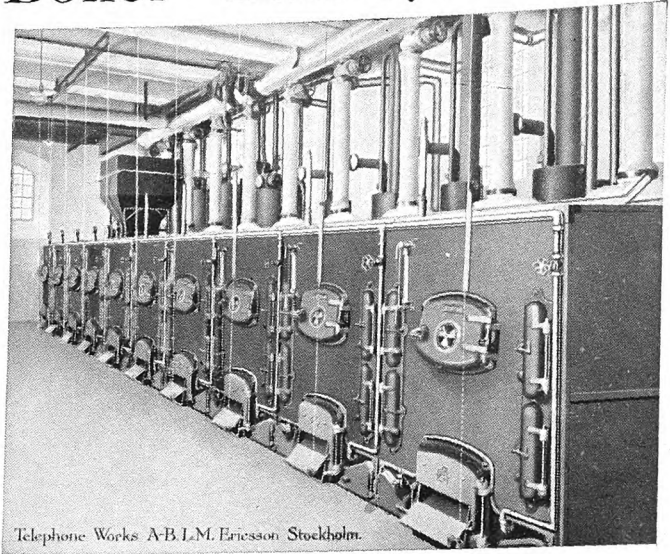
In connection with the gallery of paintings the architect says: "My own conclusions are that the great measure of success which has been obtained can only be secured in top-lighted picture galleries by allowing the direct light originally concentrated as it comes through the roof skylight or high vertical windows to be reflected from a diffusing surface of maximum size so that though the total amount of reflected light will be high, the intensity from each unit of reflecting area will be low. If the source of concentrated light (vertical window or inclined skylight) is kept high, whether in a high side-lighted gallery like the tapestry hall or above a ceiling light as in the picture galleries, there will be more diffusing wall surfaces, there will be less reflection of brightly lighted surfaces from the pictures, and the brilliantly lighted areas, or sources of light, are more easily excluded from the angle of vision of the spectator."

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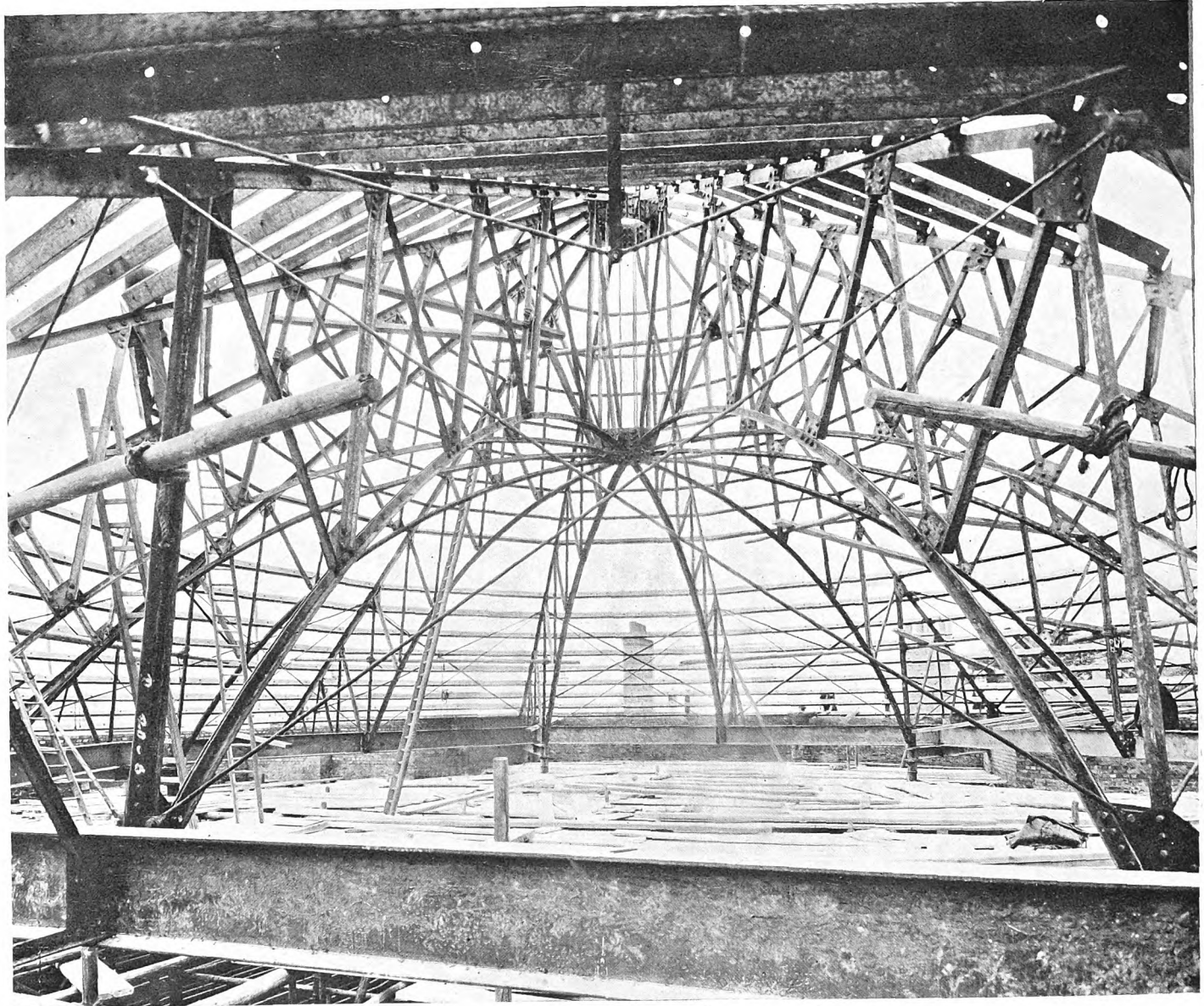
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CHARING CROSS AND THE BRIDGE.

IN this country we have learned to take our victories quietly. No pæans have been raised, therefore, over the rejection of the Charing Cross Bridge Bill. Nevertheless, it is an occasion for real gratification. What gives value to the victory is the proof it affords of the changed spirit of Parliament and the public on issues which the bridge question typically represents. Formerly it was assumed that the railway companies could do exactly as they liked in such matters, and that opposition to them was futile, if not impious. Notoriously they had too much influence in Parliament. Perhaps because they abused it, this influence has been for some time past steadily waning; and the view of some cynical general manager, that the public exists for the benefit of the railways, is visibly in process of readjustment: the pyramid is no longer to stand on its apex, but is to be "broad-based upon the people's will." It must be acknowledged—and by no means grudgingly or reluctantly—that on this occasion the company have conducted their case with exemplary good manners. As the people were in no mood to tolerate the old autocracy, blandness was undoubtedly the better policy. But there was more in it than that. It is conceivable that the exquisite courtesy of Sir James Dent, while native to him, is also typical rather than peculiar. It is a great change from the hortatory and domineering tone of the railway magnates of a past generation; and it secures for the company our sympathy in the difficulties in which its defeat will no doubt place it. Those difficulties, we trust, will dissolve when, in due time, the State, the public, the municipal authorities, and the railway companies co-operate for the betterment of London. As Professor Lethaby so opportunely hinted, an Imperial Memorial Bridge at Charing Cross will not only make London "tidy" and respectable, but will stand as a symbol of her conversion to the larger view of commercial economy, as well as a not ignoble memorial of her greatness among the nations. Charing Cross Bridge as it stands is a very expressive symbol of the old narrow, intense, and short-sighted commercialism which scorned and hated amenity, saw power and progress in nothing but the steam-engine, cultivated ugliness on principle, and regarded any advocacy of beauty as a sign of insanity, or a wicked and dangerous heresy against the sanctified dogma of Utilitarianism. Such mean and narrow conceptions are fading away with the Early Victorian tradition; and even a London County Council alderman can see that "nothing is more symbolical than a bridge. It is a safe passage from shore to shore, and, as St. Augustine said, a war is (or should be) a transition from a lower state of peace to a higher. A fine bridge at this spot would almost be a small part of a European policy of peace, union, and good will. The foreigner would alight at a noble and an artistic—it is to be hoped—station on the south shore, and as he drove in his taxi over a wide and lofty and well-adorned bridge would see St. Paul's to his right and Westminster to his left; and all the fine and varied edifices on the north shore. It would be the most impressive entrance to a capital city in the world." We cannot believe that London will be so profligate as to throw away so fine an opportunity.

has the same capacity for drawing in its horns. True, Swinton's fine vision fascinates whom it does not fascinate. One's heart warms to him for outbursts like this: "I realise that in no centre of population on God's earth is there any spot comparable in beauty and accumulated historical sentiment with the square mile set about that curve of the River Thames. Before I die I hope to see ranged in only the finest bridge in the world, but, below ground, a perfect system of traffic communication, electric and changeable, with perhaps a new market; and above ground, the Shakespeare Theatre, a new London University, and, but not least—jutting boldly out and soaring aloft where the dirty old station now stands, some architectural triumph. I name it how you will—an expression of victory, memorial of peace. I trust the House of Commons understands the value of Trafalgar Square, Covent Garden, the Adelphi, and a little more than some 200 acres of land south of the river, should be considered in its reconstruction proposals." Although this is the language of enthusiasm, it is for the moment less likely than ever to be discredited on that account, because it has been rediscovered that, as Mr. Gilbert Chesterton might say, the visionary is in reality the most practical-minded of people, while Æsthetics is merely the art of "keeping things straight." The monumental building a glorification of business, and the planning a broadening of the avenues to profit!

JOHN BERESFORD AND THE BUILDING OF DUBLIN.

THAT most versatile and most graceful of contemporary writers, "Katharine Tynan," contributes to the *New York Times* an interesting article on the Right Hon. John Beresford, to whom she credits as "The Man Who Built Dublin." He had, as the author puts it, "a man at his elbow," Sir Richard Gandon.

At the time Mr. Beresford began to build Dublin—the latter half of the eighteenth century—Sackville Street did not exist. Access from the northern banks of the Liffey to the Houses of Parliament was accomplished by a ferry. The land nearest the sea was Essex Bridge, about which clustered the Castle, the two cathedrals, the Custom House, the theatre, together with many private residences, offices, warehouses, and so on. In fact, the daily life of Dublin was acted between that and the Parliament Houses, with Trinity College facing them. Moreland Street did not exist. The river from Essex Bridge flowed some way between walls, and then widened out, flowing to the sea. All the northern part of the city at this point was marsh and mud.

There is something about the natural situation of Dublin which must have appealed to John Beresford, as land appealed to Hugh Lane. The sunsets of Dublin seen from the river beyond the Phoenix Park are very splendid. It set the great builder to seeing visions and dreaming dreams. The modern builder's dream of his picture-gallery against a sunset went down with the *London Times* in the *London Times*.

he saw streets of fine houses. The Irish nobility and gentry were in a mood of fine prodigality. The Union had not yet taken shape; 1782 and the Volunteers had secured their legislative independence. They were building, they were ready to build palaces. When John Beresford looked north and south of the river he dreamt of the palaces already in being. There was a man at his elbow—James Gandon; only such a one as John Beresford would have thought of securing Gandon for Dublin—ready to show him the beauty yet to be created. They saw it together, while as yet there was nothing between the Parliament Houses and the country north of Dublin except mud-flats.

The building of the new Custom House amid the marshes met with strenuous opposition from the good people of Dublin. Mr. Beresford's vision of quays and bridges and wide new streets and fine houses was extravagant enough, but it might pass. The idea of the Custom House in the waste was sheer madness. However, the Chief Commissioner went on his way, as he always did, although the opposition was so violent that Gandon had to lie low for a considerable period after coming to Dublin in a sort of imprisonment from which he emerged in the early hours of the morning before the citizens were awake to walk about the site for the Custom House which was to set the seal on his great reputation as an architect. Even when foundations had been made they were levelled by a rabble under the command of the Sheriff and some members of the Corporation of Dublin. Mr. Beresford simply ordered the work to be begun again; opposition died away, and in due time Dublin was graced by its Custom House.

Gandon by this time had taken up his residence in Dublin, having refused a magnificent offer from the Russian Government. He lived in Mecklenburgh Street (which came later to be a street of evil odour), so as to be near his patron in Marlborough Street. While the Custom House was rising tier by tier and the new streets were growing, Mr. Beresford and Gandon made a discovery of a youth who carved so excellently in stone that it came to them that here was the man who was fitted to work with Gandon. To this sculptor, Edward Smith, Dublin owes the figures of Justice, Fortitude, and Liberty on the eastern portico of the Houses of Parliament; the Moses, with Justice, Mercy, Wisdom, and Eloquence, over the Four Courts, as well as the Hope on the cupola of the Custom House.

Meanwhile, Dr. Bartholomew Morse had built his hospital for women at that which is now the north end of Sackville Street, and, some years later, the Rotunda had been built for a fashionable assembly rooms, the revenue from which should help to support the hospital. Round about the Rotunda and Daly's Club-house, opposite the Houses of Parliament, moved all the social and political life of the gay Dublin of that day. The new Post Office was building in Sackville Street midway of a row of splendid mansions. New streets were springing up on every side. The house-building went on on a scale of prodigal magnificence, of which the traces remain in the old Dublin houses, in the Italian stucco work, the beautiful mantel-pieces, the old mahogany doors. Nothing was too fine and too extravagant to be done for those houses. I could give you a long list, if there were time, of the Lords Spiritual and Temporal and the Commons of Ireland who built Sackville Street and the surrounding streets and dwelt there in the twenty years preceding the Union. John Beresford lived till 1805. He saw his dream take shape, and more than his dream, and he saw also the dry-rot settle on all the splendour after the Union with Great Britain had become an accomplished fact.

PICTURE FRAMING.

WE take the following from the *American Architect*:—

The true function of a frame is to "cut in" the picture from its surroundings; to remove as far as possible any distracting conditions that prevent perfect appreciation of the merits of the picture. It is therefore quite evident that any frame that is so assertive as to contend with the picture is the height of bad taste.

For examples of good style in frames, we may refer back to a period of a hundred years and more ago. In a volume recently published illustrating the work in interior design of Robert Adam and his brothers there are to be found many examples of picture framing. In every instance these frames are simple mitred mouldings, often forming wall panels in which the pictures are placed. They serve their purpose artistically, and are therefore in good taste. It will be further noted that the mouldings are of the same type as those that form the panelling of the room, and this fact brings us to the discussion of a very frequent lapse in modern picture-framing methods.

Too often the frame represents in its design a period at variance with the picture or the decorative treatment of the room in which it is hung. There are Watteau landscapes in Rococo frames, etchings of Greek and Roman temples in Empire frames, and all the inconsistencies that bad taste can suggest. In fact, in the more formal rooms of the house a predominance of pictures, even if good, is in doubtful taste, and borders on vulgarity if their frames are assertive of gilding and spots of high lights. If a picture is a good picture, possessing value as a work of art, it can be framed in a moulding-bordered panel and so become a part of the decorative treatment of the room in which it is hung.

Artists will be very often heard to remark that a picture "fights" its frame, or that two pictures, placed side by side, "fight" one another. The latter is more often the case when pictures in different media are placed in the same room. It is, of course, a violation of good taste to hang oils and water-colours in the same room, or to mix etchings and photographs. Oil paintings, the most dignified expression of art, should find their place in the drawing-room; the water-colours belong to the bed-chamber, the morning-room, or the boudoir. Etchings and other black-and-white pictures are properly placed in the living hall, the library, and the dining-room. The many photographs and portraits are for the den and the private bedrooms.

Something must be said as to backgrounds. A gilt frame on a gilt wall-paper or background is not always successful, and it is safer, if the pictures are of sufficient value to make them important parts of the decorative scheme, that a background of some neutral colour, such as will be found in all galleries, should be provided. Oils, of course, should be framed in gold, but there is the exception sometimes of a decidedly "grey" picture, which can be framed in a "dead" black frame with a narrow gold inset next to the canvas.

The custom of framing etchings with a wide white border all round and a narrow black frame is one to be avoided. The effect of these narrow black parallelograms covering an entire wall is not artistic, and certainly is irritating to people with a sensitive eye.

A further error is the placing of "black and white" pictures on a yellow wall or background. The yellow will so accent the black of the pictures as to set up a blurring effect, and no matter how good the etchings may be their value will be destroyed by such sharp contrasts.



Plate I

September 1916.

HOUSE IN DOWNING STREET, FARNHAM.

From a pencil drawing by Harold Falkner

FARNHAM.

By HAROLD FALKNER.

FARNHAM has always been a place of capital importance," says Mr. Hilaire Belloc in "The Great Road."

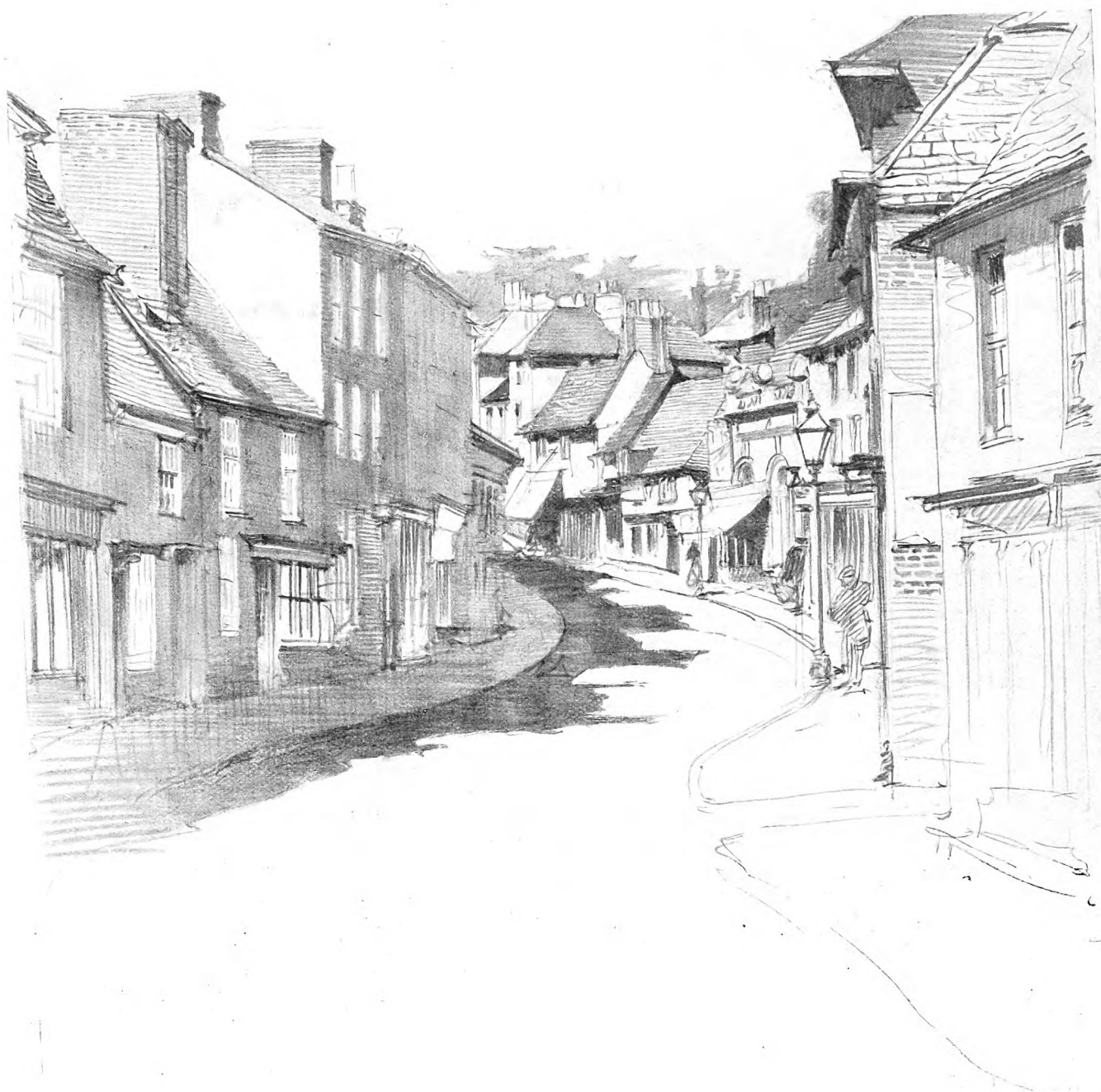
To put the matter in a little more detail, from the earliest times some sort of a settlement of human beings existed at this junction of two very old roads. Of these roads, one leading from Cornwall through Old Sarum, Andover, Farnham and Guildford, to Canterbury and the Kentish ports,

At the descent into Guildford the road to the left is a new road; the old road went to the right by a track which is still be followed down past "The Mount," almost in a line with the Guildford High Street. This road was afterwards broadened by the Romans and branched to London, then an increasing place. Its age may be gauged by its use for the bringing of tin by the Phœnicians from Cornwall



WEST STREET.

known as the Harrow Way (harrow means "old") or tin road, was the early Roman Empire. The other road, which



DOWNING STREET.

The old part of Farnham lies in a trough with hills to the north and south, and consists of little more than the street running east and west with a branch running up to the Castle, which, built by Henri de Blois, brother of King Stephen, Bishop of Winchester, overlooks the town, and was in its time a very strong guardian of this important road. The town or manor was given by Ethelbald, King of the West Saxons, to the Bishop of Winchester, St. Swithin, and has belonged to the bishopric ever since.

The Castle (nearly always open to the public by permission of the Bishop) consists of the remains of the Keep, first erected by Henri, with additions by Fox over the principal entrance, where some Tudor brickwork and stone mantels and the initials "R. W." may still be seen. The tower over the main entrance to the present castle was built by Bishop Fox, and has some fine brickwork, although the original windows have been filled up and replaced by sash windows. Of the Keep a considerable portion of the masonry fell about two years ago, and has been re-erected in rockwork style under the direction of the diocesan architect.

Entering up the main steps (under the Fox tower) one sees a good Transition doorway on the left of the entrance corridor. The present hall seems to have been built round the original Norman hall; one of the old wooden Norman columns still exists in a cupboard under some steps off the corridor to the right.

The kitchen and servants' hall have remains of Norman transition work, and piers of what was probably the original chapel are partly built into the west wall of the inner court; but the place has been so altered and cut about that the original plan cannot at present be determined.

The Great Hall has a fine mantel of Bishop Morley's time, with an atrocious modern vitreous interior; the mantel bears the inscription, "A Dieu Foi aux amis foyer," which the little boy translated: "Good-bye faith, put your friends on the fire."

The staircase, gallery screens, panelling, and doors to the chapel entrance (with good openwork carving) were carried out under the direction of John Webb, nephew of Inigo Jones.



WEST STREET.

The drawing-room window, a modest Georgian structure, replaced by Sir Arthur Blomfield by an arrangement of glass with stucco reveals; but, fortunately, the drawing-mantelpiece and fireplace, for which had been substituted a pair of mirrors and carving, was found in an attic and red to its original position. Bishop Morley spent a good deal of money on the Castle and diocese, and provided an annuity for Izaak Walton, who died there in 1683.

Neither the town nor the Castle seems to have been the scene of any serious fighting. The Castle was taken and retaken by Louis the Dauphin and the barons in 1216, and during the Civil War was surrendered by Denham to Sir W.

stores at Farnham Castle. After the defeat Crawford wrote to Waller:—

"SIR,—I hope your taking of Alton cost you dear. It was your lot to drink your own sack which I never intended to have left for you. I pray you send me my own chirurgeon and upon my honour I will send you a person suitable to exchange."

"Sir your servant,

"Winton Dec 16 1643."

"CRAWFORD."

Farnham seems to have been allowed to govern itself from time immemorial under a licence from the Bishop of Winchester, which rights were confirmed by William de Rayleigh in 1248, enabling the citizens to elect their own bailiffs and

traitorously informed that these "had been embezzled and lost in the late troublous times." The bailiffs giving more promise of words than money, the Bishop granted a lease to one Royden, who sublet to Kilvert, who wrote the following letter, which will explain itself. The original letter, in a big plain hand, together with the original charters, for some time lost, and the "lame cheate," are now in the keeping of the local urban district council:—

"MR. ROYDEN,—So long as this business is in agitation my thoughts cannot be idle, yet I would not be more busy in the matter than you consider necessary.

I know the temper of them so well that a speedy prosecution will put them in a quotidian ague, and rather than that it should come to a verdict they will submit to anything. The sole proof that they rely on is that Sir W. Weid will make good their interest by setting forth the long prescription of time they have enjoyed it. As for the graunte they talk of it is so lame a cheate (having neither sign seale or witness to it) as they are ashamed to shew it anybody.

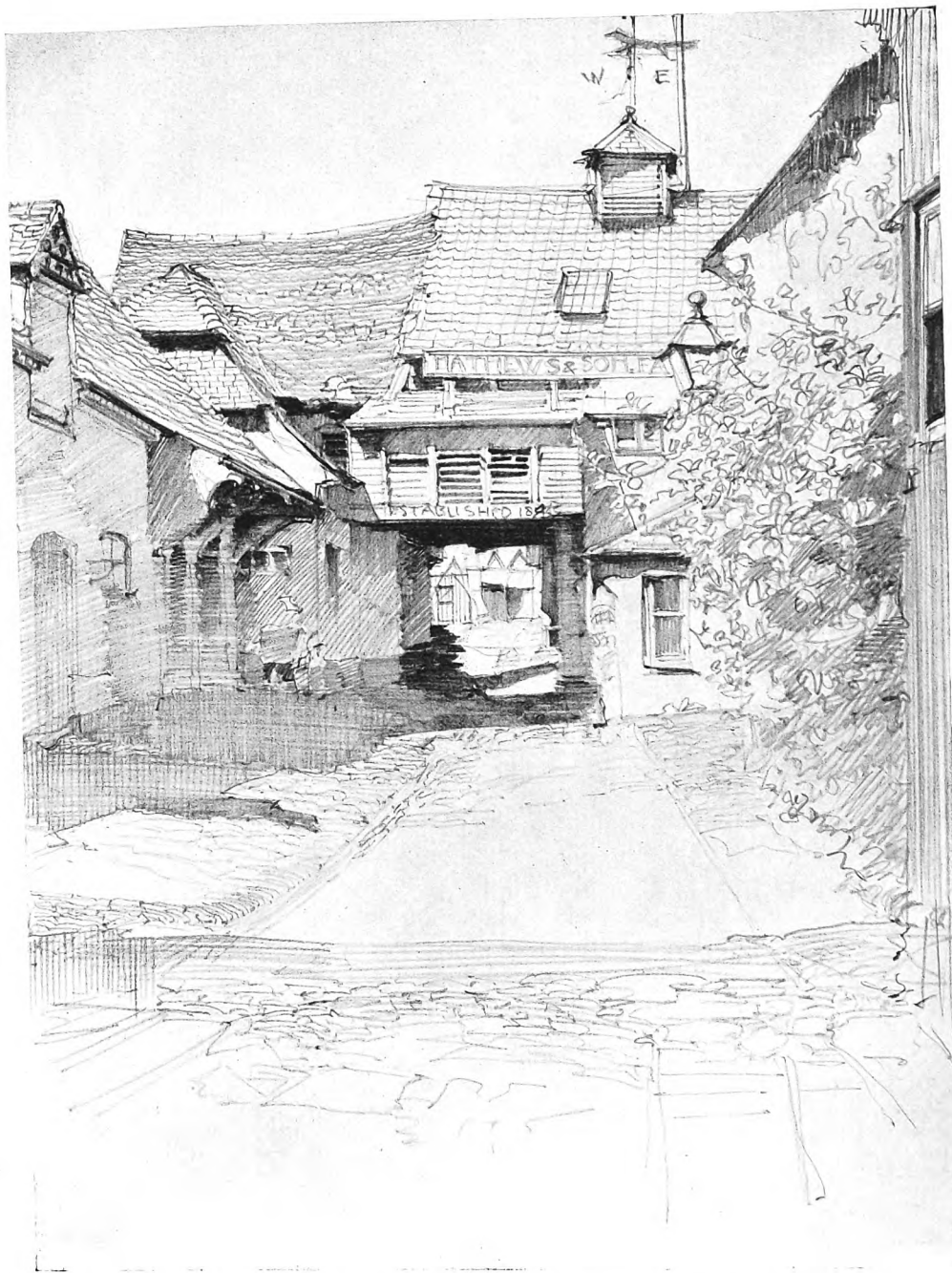
... When the King lay at Farnham ther were fees due to his servants because they pretend to be a corporation and rather than pay the fees they gave it under their hands that they were no corporation. ... They are cunning jugglers for they play fast and loose—it is a corporation when you question the toll-dish and it

is none when they have to pay anything. Their drift is to tire us out with delays having nothing else but impudence ye devil & money to support their ill cause. ... I have done my utmost to procure money to discharge what I owe at The Bush and to carry me thither but I cannot compasse it. ... I shall meet you about the articles of settlement which in thes troublous times of mortality I suppose is necessary to be done.

"Your most obliged friend & servant,

"ROBERT KILVERT.

"St. James Oct. 23d 1665."



THE "LION AND LAMB" BREWERY.

The bailiffs, however, after considerable expense, won their case and established their right. The expense was great, and the tolls not seeming to be likely to be sufficient to pay in the lifetime of the bailiffs and burgesses (they had already made the office a life one) the office and perquisites were made hereditary; all of which came to an end in 1778.

The church of Farnham, which lies between the main street and the river, is said to date from Saxon times. I must confess that the evidence is not very convincing, but the building has been so restored, refaced, and added to that it is

impossible to regard much of it as original work. The arch in the south chancel aisle is fairly authentically recorded as dating from 1190, and two small corbel columns which supported the vaulting over the first bay of the chancel are earlier—probably 1130. The history of the church seems to resolve itself into quarrels among various ecclesiastics as to who should have the tithes, and up to the time of the great Bishop Sumner these seem to have gone to anyone except the parish priest. In 1335 the church was the scene of one dramatic incident. Bishop Orleton writes to the Archbishop of Canterbury: "That whilst he was preaching in the church of farnham for the success of the holy war . . . the archdeacon rector of the church sacrilegiously rushing in with many attendants did there stir up great noise & tumult

. . . and after many contumelious words going out at length . . . as the bishop was passing through the churchyard . . . did assault him with upprobrious language, and with a paper folded up . . . did strike him on the face crying 'This is the way in which I despise you and all your friends.' Whether the Archdeacon was a conscientious objector or what the trouble was does not appear, but the Archdeacon (Inge) left 300 marks to complete the rebuilding of the chapels, and although his successor seems to have embezzled the money, "even the stones with which they were to be built," the chapels were at last built in 1399.

Of the many houses of the eighteenth century which make Farnham so interesting to the practising architect of to-day, little is known of the builders. As above mentioned, Webb was employed at the Castle at the end of the seventeenth century, and workmen employed by him, or their descendants, may be responsible for the houses in question.

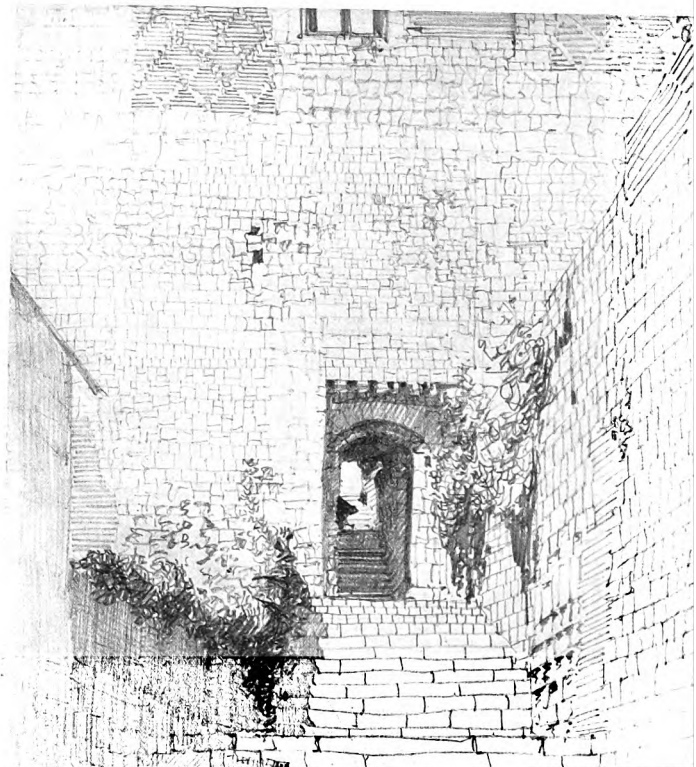
The only mention I can find of an architect of renown associated with Farnham is among the burials: "William son of Inigo Jones 19th Sept. 1775." But whether this could have been the son of the great Inigo I am unable to say.

The occasion for these houses of the Georgian period at Farnham and elsewhere was an increasing prosperity. People found for the first time that they had more money, that they had a surplus after they had provided for the necessities of life, and sought some outlet for it. A house was a safe investment, and bricks gave it a greater permanency than the half-timber construction that had been universal prior to about the year 1700.

Prosperity came to Farnham through the hops. According to Aubrey, Mr. Bicknell planted hops in Farnham in 1597. In 1670, the year the house at the bottom of Castle Street was built, there were 300 acres of hops; in 1740 nearly £3,000 was paid in duty, representing about 1,000 acres. The hop-planter was a stay-at-home man. His hops were not only a livelihood, they were an absorbing interest and a speculative crop. From February to September they required constant attention, and even when they were in the kiln, safe from all the pests and worries that surround their cultivation, their drying was a highly-specialised trade. The story is told of an old dryer who, being laid up at the critical period, had to leave the business to his son, "and what could he

know about it who had only been drying for twenty years. A bigger gamble still was the selling. One year hops were £20 per cwt., the next £5. As showing the variations in crop the duty for three consecutive years—1745, £1,678; 1746, £870; 1747, £3,009—tells its own tale. The planter was such excitements as the "South Sea Bubble" or prize-fighting to keep him from dying of boredom. Being far too stupid to let his money go out of the town, and his wife unaccustomed to the idea of dressing in a style beyond her station, and having no idea of rising to a society beyond what she was born of and married into, what was a man to do with his money on? The solution of the problem was his wife. It gave him extra comfort and a sense of security; it gave him a chance of showing his neighbours the results of his industry and astuteness. It was a thing that could be passed down to his children, as has happened from generation to generation.

Who was the master-mind in the building of these houses? Was he an architect, a master-builder, or a carpenter? I do not know that in the houses of the great in those days there was a person calling himself "architect," sometimes a professional man, sometimes an amateur. At Lynn, at Cambridge, we know the names of provincial architects, who were responsible for local town houses, and at Chichester there is the tradition that Wren himself descended to build a small town house—but I do not know on what foundation this tradition rests, for, though I have searched the rate-books, lists, directories, and parish registers, before 1800 I cannot find the name of an architect nor of a surveyor; and the great prevalence of similar details in houses of the eighteenth century, and from the gradual development of one style



another, a sort of handing down from father to son, I am inclined to think that the carpenter was responsible.

The ruling feature in all the houses is the sash window. The windows are twice as high as they are wide, and they are not less than three feet from the floors or more than one foot below the ceilings—which settles the proportion. In every case the houses have a parapet above the cornice, except in shop property. In the earlier houses the cornices and details are bolder, in the later ones the refinements brought to perfection by the Adam brothers become apparent. And all have

a great sense of decency and restraint. There is a rigid adherence to symmetry. Blank windows are seldom used. In one case at least a staircase runs across a window rather than there should be a blank or any loss of symmetry.

The plans are, as a rule, bad. The house is generally divided down the middle by a passage which is often too narrow to be anything more, although this sometimes develops into a corridor and is treated somewhat successfully as an architectural feature. The rooms are all small and nearly square. The staircases are almost always broad, taking up

the space of at least one room. They are of the very best construction, and the details are most carefully thought out; in several instances the undersides of the stairs follow in section the outline of the bracket between the tread and the riser, producing a fine rolling effect of polished woodwork; the strings are of course always open, the handrail nearly always of the same pattern, and the balusters of practically one pattern—turned, fluted, and slightly carved; twisted balusters of the Georgian period never occur.

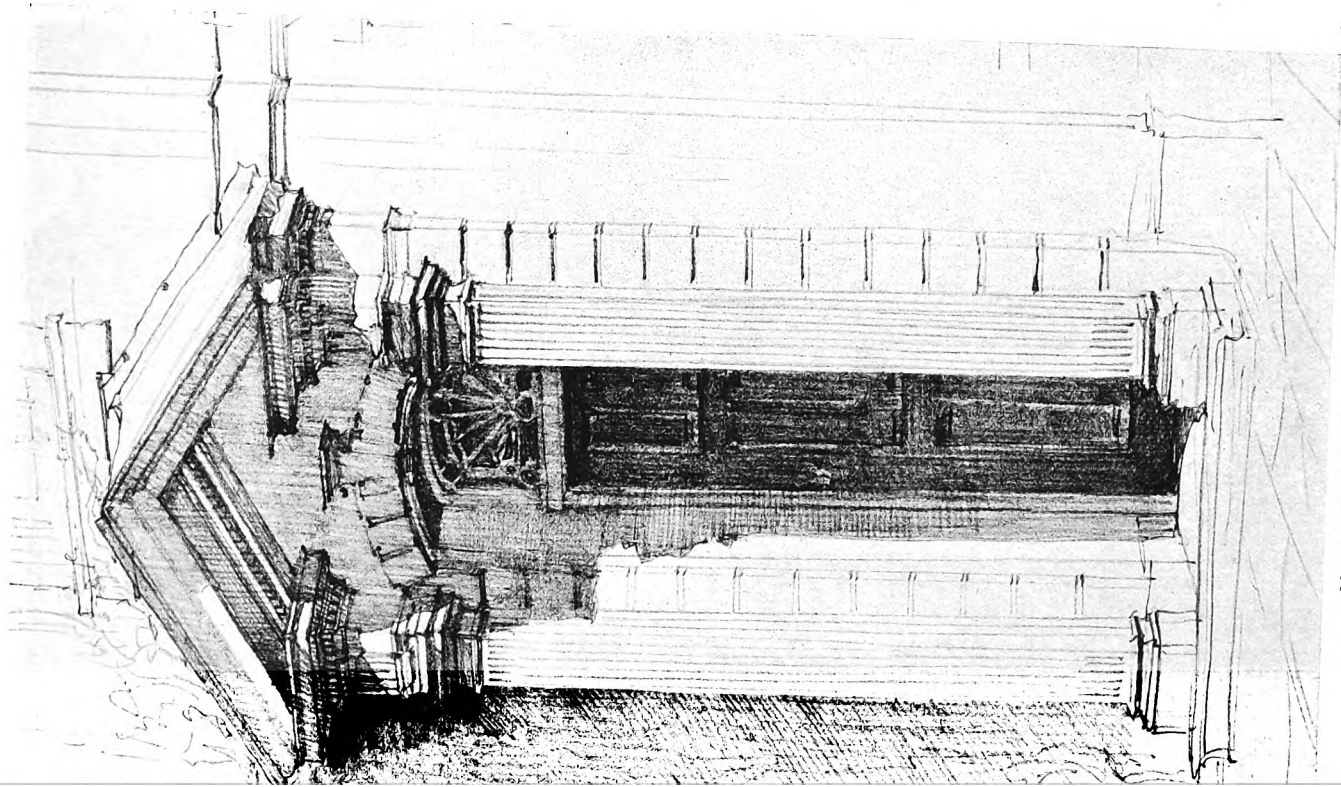
Of Wilmer House, a notable brick building in West Street with fine architraves, pilasters, and cornice, all in brick, and a stone-framed door, the title deeds show that at the time of its building it belonged to John Thorne of Odiham, and that it was sold in 1723 for £523, which, considering that it has two finely panelled rooms and an oak staircase—strongly suggestive of Webb's influence—seems a very low price for it, even allowing for the difference in money values between then and now. Another house in Longbridge, now a convent, is of much the same date and probably by the same architect. A house in Castle Street, with Corinthian pilared porch and fine ironwork gate, is also probably of the same date, but has been disfigured by plate-glass windows, a slate roof, and painted brickwork.

The Grange, with its fine brickwork, doorway, ironwork gate, and brick screen walls, formerly the residence of the Bishop's secretary, bears the date 1702 or 1703.

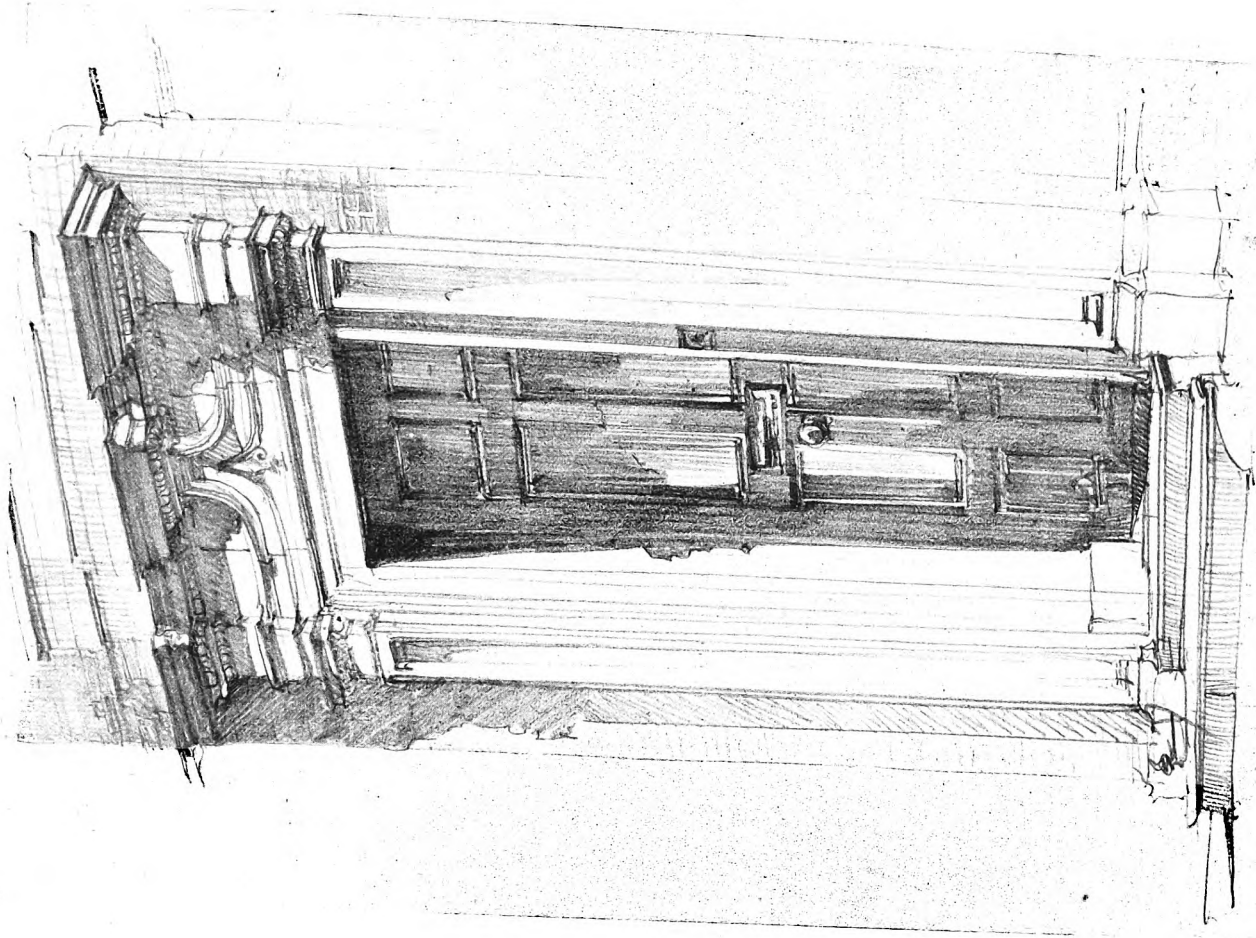
Houses of all dates from this up to 1800 are scattered about the town. There is one fairly



WILMER HOUSE, WEST STREET.



No. 39 West Street.



Wilmer House, West Street.

good half-timbered house (which I hope has not been too much restored) dated 1679. There is also in a house in West Street having no outside pretensions to age a very fine ceiling of the period 1660 to 1680, and in a neighbouring one a very fine Adam ceiling. Mantelpieces have, unfortunately, been in many cases removed; the best remaining example is at a brewers' office in Castle Street, and there is a very similar one in the house next door; the mantel in the oak-panelled room at Wilmer House is a very typical example of the period.

In Castle Street is Bank House, and as a drawing of this is included among the accompanying illustrations it may be acceptable if I set down my own appreciation of its architect—Norman Shaw. He will, I think, be catalogued with the Gothic Revivalists, and, as regards domestic architecture, by far the greatest of them; and yet much of even his early work was so free and full of invention that it is really not Gothic at all. There was also an extraordinary rationality in

all Shaw's work, in judging which let us remember the time and circumstances under which it was done—1867 to 1880. Refer to the building journals through this period and see what sort of stuff was then being turned out as domestic architecture; how impractical most of it was, how strange the plans, while of the details it is well not to speak at all. Shaw was a tremendous worker (I do not know whether it was the custom before his time to work from full-size details; I should rather doubt if it were in domestic work). He simply revelled in detail; everything had to be done full-size, and the construction was always the first essential—126 major drawings were done for the Bank House, Farnham, besides innumerable lesser ones, and all these are covered with notes, while models and sketches of carving and plaster had to be submitted. One must remember that Shaw was not surrounded by a band of able craftsmen as we are to-day. Craftsmen then were expected to be as much like machines as possible. Tuck-pointing was the acme of perfection to the bricklayer, stop chamfers the

ideal of the carpenter. And yet they were fairly perfect. Look at this Bank House from the pavement, rising tier after tier like some old ship, and it will be recognised that, despite its plate-glass in the casements, one would have to go a long way before finding a more impressive street front, even among old work.

Shaw was a revivalist working under heartrending conditions, for most of his employers were only half-sympathetic. All the time he was trying to do twice as much work as one man can do, and was doing it cheerfully, getting into difficulties apparently for the pleasure of getting out of them. He raised domestic architecture out of the slough of despond in which he found it. A stuffy drudgery, he left it a tolerably respected art. He lived through two generations, and having got as far as he could go in one revival, he abandoned it, and for years easily led another. We must not judge him by our contemporaries, but by his own. We build on him, but he had nothing to build on except what he could dig out of an almost forgotten past. We profit by his mistakes and by his triumphs, as another generation will profit by ours, but do not let us make the mistake of supposing that we should be where we are if Norman Shaw had not done the spade-work and set his ladders against the walls of the Philistines.



BANK HOUSE, CASTLE STREET, BY NORMAN SHAW

THE HOUSE OF RUBENS AT ANTWERP.

FOR nearly three centuries writers of all nationalities have contributed to make the figure of the illustrious Rubens known. But among the biographers few have concerned themselves with the part he played in the history of Belgian architecture; and this is rather surprising, for those who have studied Flemish buildings of the so-called "style Jésuite" will have grasped the importance of Rubens's influence on architecture—an influence that tended to ornamental opulence, theatrical and decorative effects, with twisted columns, broken pediments, and illogical construction.

It is quite immaterial whether Rubens was the originator of the "style Jésuite," or whether he only made use of it and encouraged those who applied it; the important point is, that it answered best his pictorial conceptions, and really represented to him a painter's architecture; no other conception suited better his exuberant genius, overflowing with life and happiness of life. The connection between Flemish architecture of the seventeenth century and the paintings of Rubens is so intimate that he has often in good faith thought the painter took a very active part in the erection of several monuments, and particularly in the building of the Church of Charles at Antwerp; as regards this

at, a careful examination of the drawings of the

The building of the church was begun in 1614, 1617 Rubens's own house was completed. If it is the great artist was consulted in connection with the and that his advice was followed as that of an oracle only natural that the house he built for himself should be the interpretation of his artistic convictions in to architecture, convictions which he asserted by the

cation of the tion of his "di Genova" in

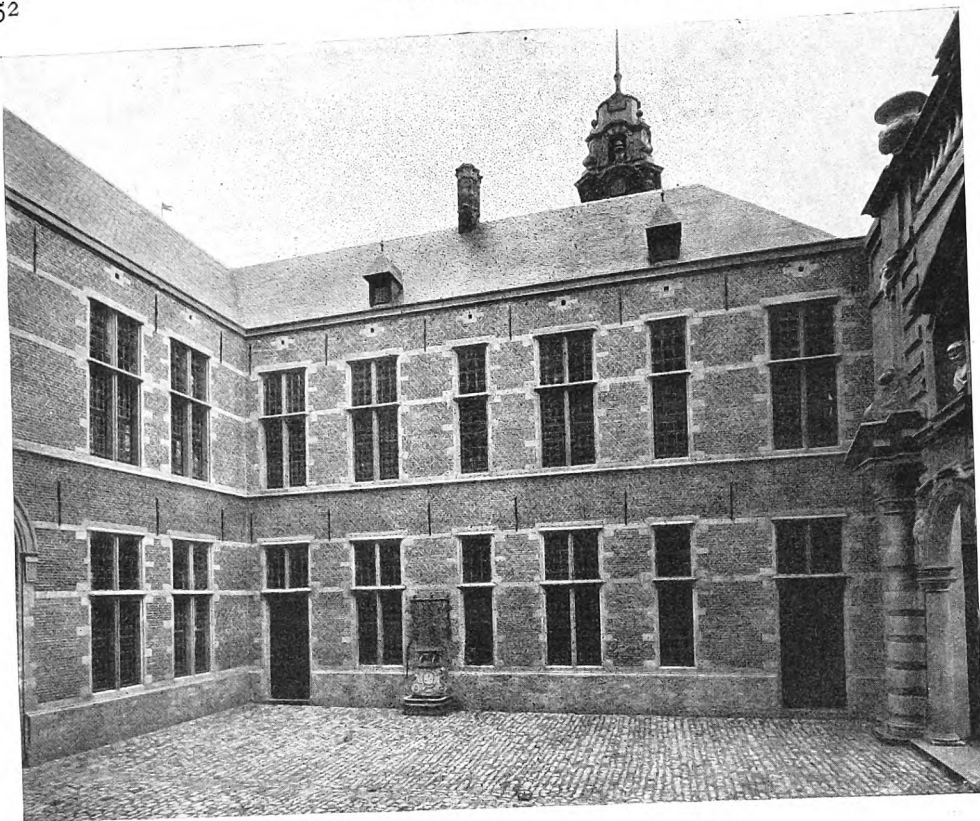
For these the house of had a considerable meaning, and the retrievable destruction of a part of it a great loss. The considerations made decide to undo the rebuilding house—at the selfs Exhibition faithfully as possible. For the realisation of the project where the materials were available.

The house of Rubens at Antwerp still retained its principal outlines, the roof itself had been preserved, and the triumphal arch between the court and the garden, as well as the pavilion at the end of the last wing were intact. Happily, interior fittings, walls, floors rendered the whole nearly unrecognisable. The artist made a score of years ago by the architect Schadde, from the faithful information given to him by Mols, of no help to me in my reconstruction of the studio for



ENTRANCE FAÇADE.

A RECONSTRUCTION OF THE HOUSE OF RUBENS.



VIEW OF HOUSE FROM COURTYARD.

Plantin Museum, who himself assisted me on more than one occasion with valuable advice. To these sources of information it is also necessary to add the numerous pictures of Rubens in which parts of his house are to be seen in the background. Several historical publications were also consulted with success,

among these the "Pompa triumphalis introitus Ferdinandi," in which the painter gives free course to his abundant imagination and to his great facility of composition. Among the pictures may especially be mentioned the "Garden Pavilion" at the Munich Museum, where it is to be seen as an accompaniment to the portrait of Rubens and Helena Fourment; the portico, or parts of the portico, in the "Conversation" at the Madrid Museum, in the "Education of the Virgin" at the Antwerp Museum, in "Henri IV departing for the war against Germany" in the Médicis gallery at the Louvre, and in the portrait of Isabella Brant at The Hermitage, Petrograd. In all these works the artist is inspired by his home, whether he composes mythological scenes, the title of a book, or designs the framing of an etching or engraving.

These were the principal sources to which I had recourse for my restoration. But it seemed to me that it would be better still to understand the special character of the Rubensian style; and architects, who know how difficult it is to execute a style otherwise than by applying certain current recipes, will realise that this was not the least difficult portion of my task. My assistants, Edward Deckers and Jules Anthone, evinced a similar desire in relation to the sculptural parts, seeking to emulate the skilfulness and the spirit which distinguished Quellin, Duquesnoy, and Fayd'herbe.

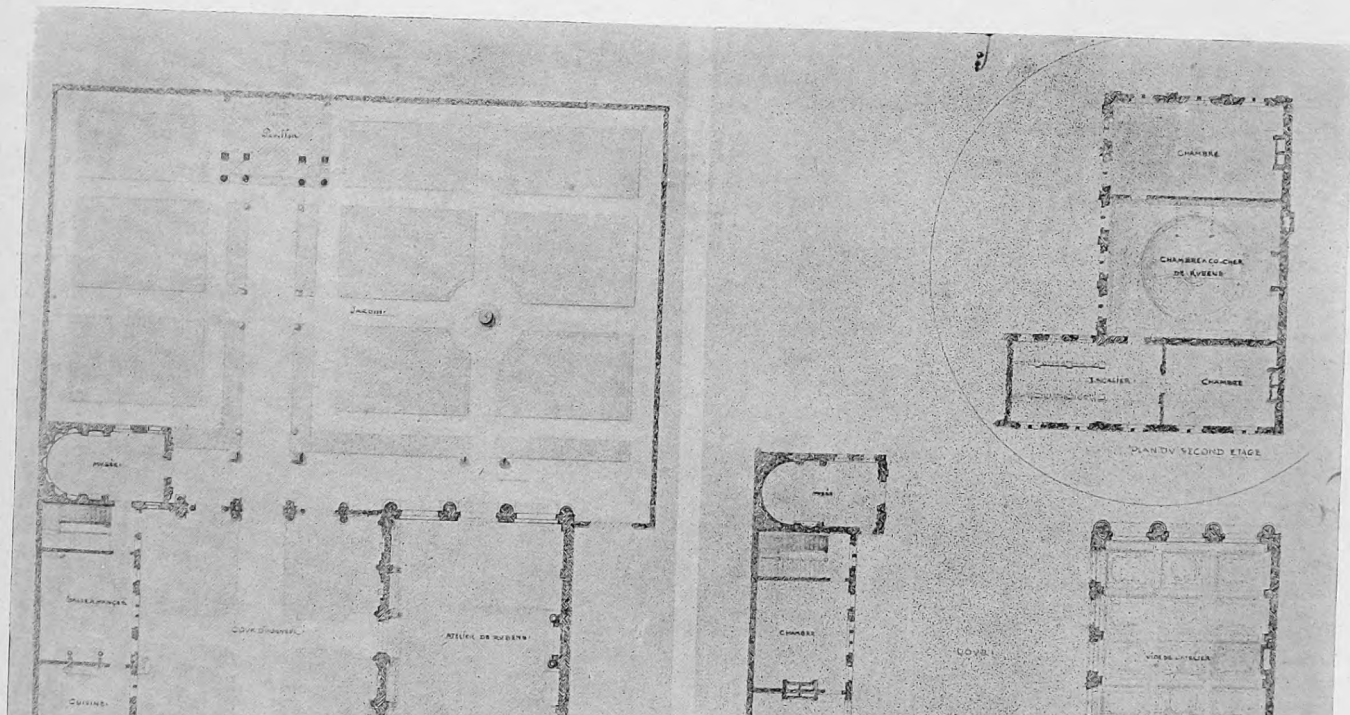


TERMINAL FIGURES ON FAÇADE OF ATELIER.

Edward Deckers, Sculptor.



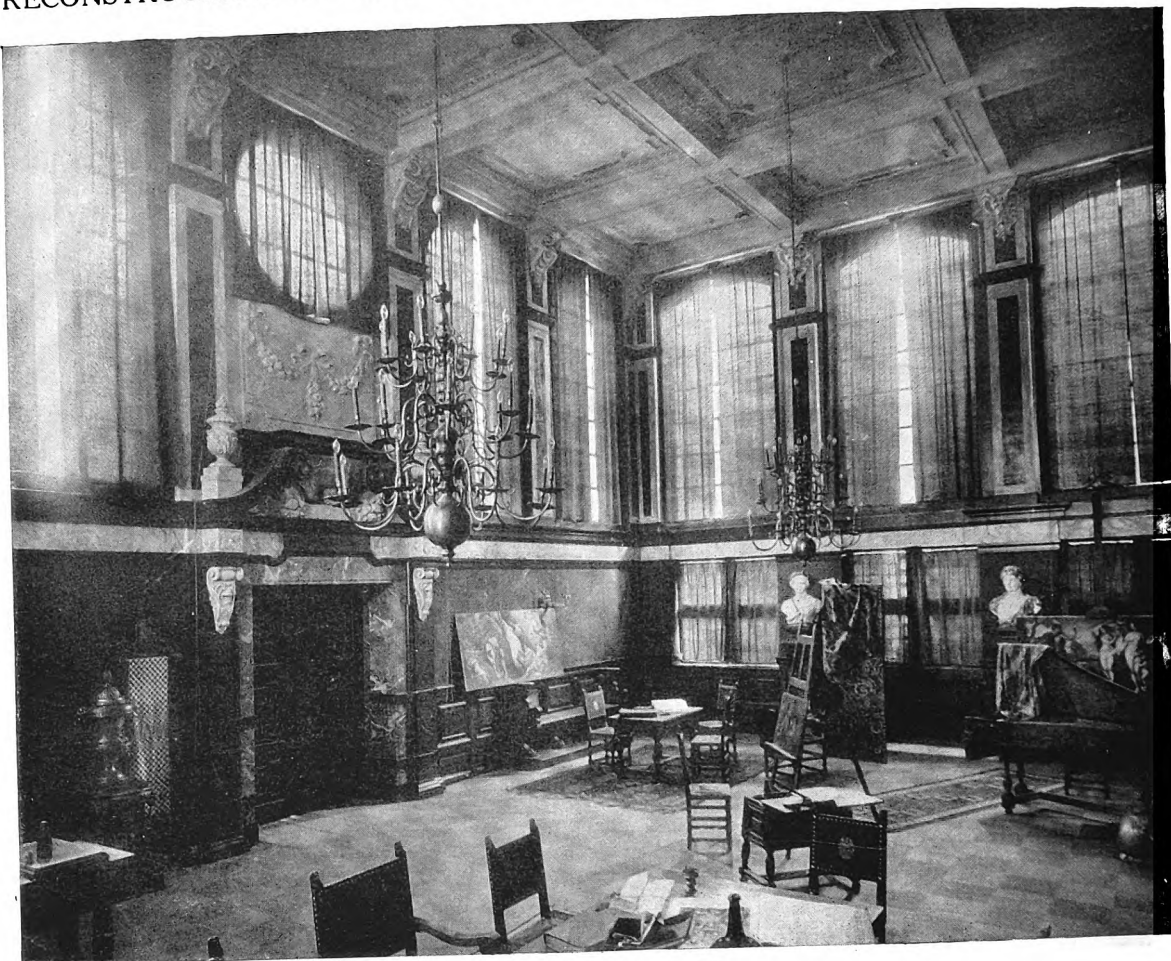
TRIUMPHAL SCREEN BETWEEN COURTYARD AND GARDEN.



My work I thought might be used as a model for the definite rebuilding which the City of Antwerp should undertake. The architectural enrichments, the sculptures, and the reliefs executed for the Brussels Exhibition will be preserved; so, too, will the drawings, plans, sections, and full-size details, all of which occupied nearly six years of labour.

The illustrations which accompany these notes speak for themselves, and it will not be necessary to enter upon any long description.

The elevation of the house is divided into two distinct parts. The one on the left-hand side, dating from the sixteenth century, existed already when Rubens purchased the building; he left it untouched; it includes the house proper, which consisted of two large rooms, a kitchen, a dining-room, and a staircase. The right-hand portion of the elevation included the reception-room and the studio; it dates from the seventeenth century, and is distinguished by a more monumental character and grander conception; the ordonnance of this part was certainly inspired by Rubens himself.



VIEW IN ATELIER.

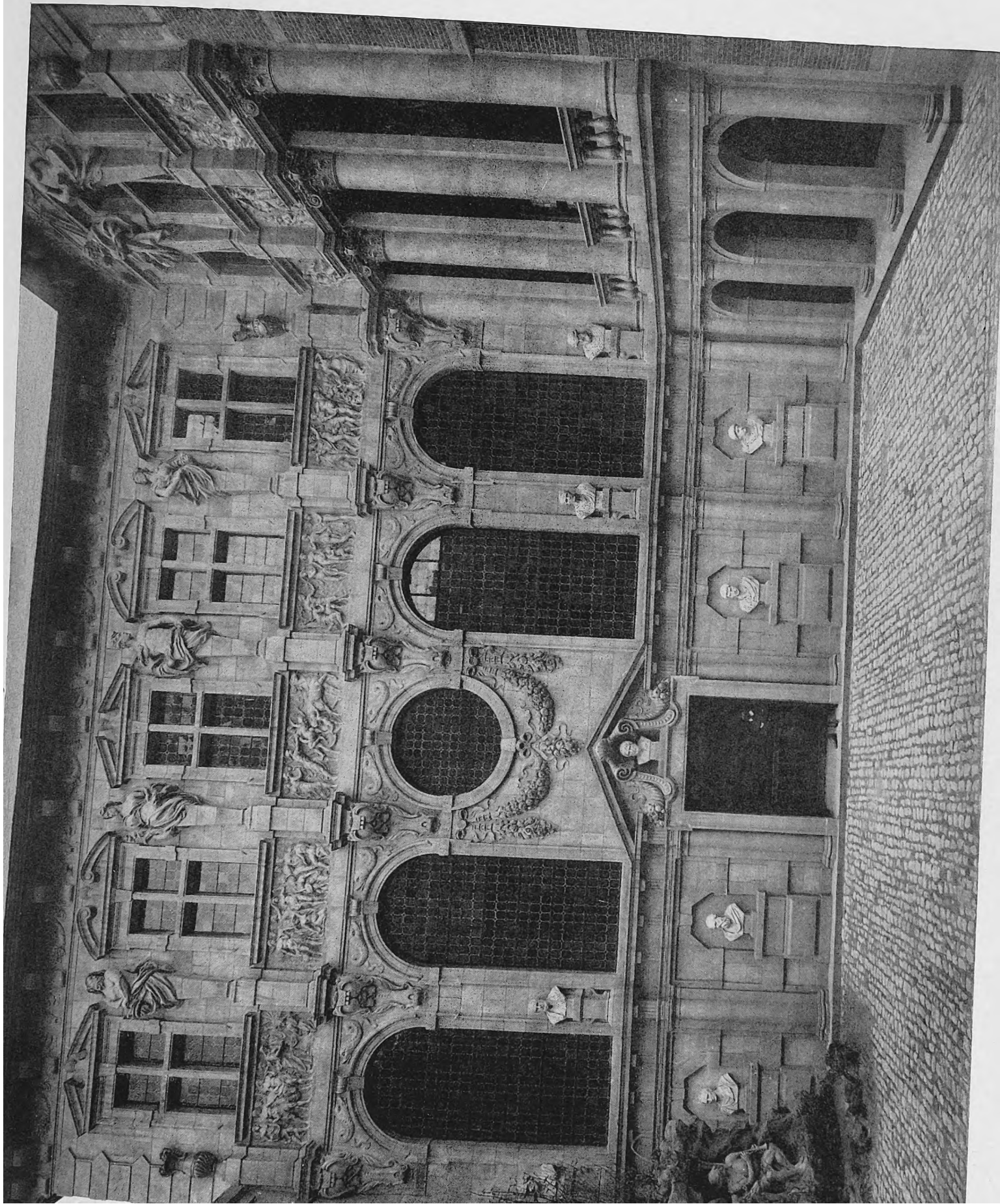
The house did not, as generally believed, face the Place de Meir, but a side street along a vaulted canal. This street became later the actual "Rue Rubens"; its narrowness was the reason for the simplicity of the elevation.

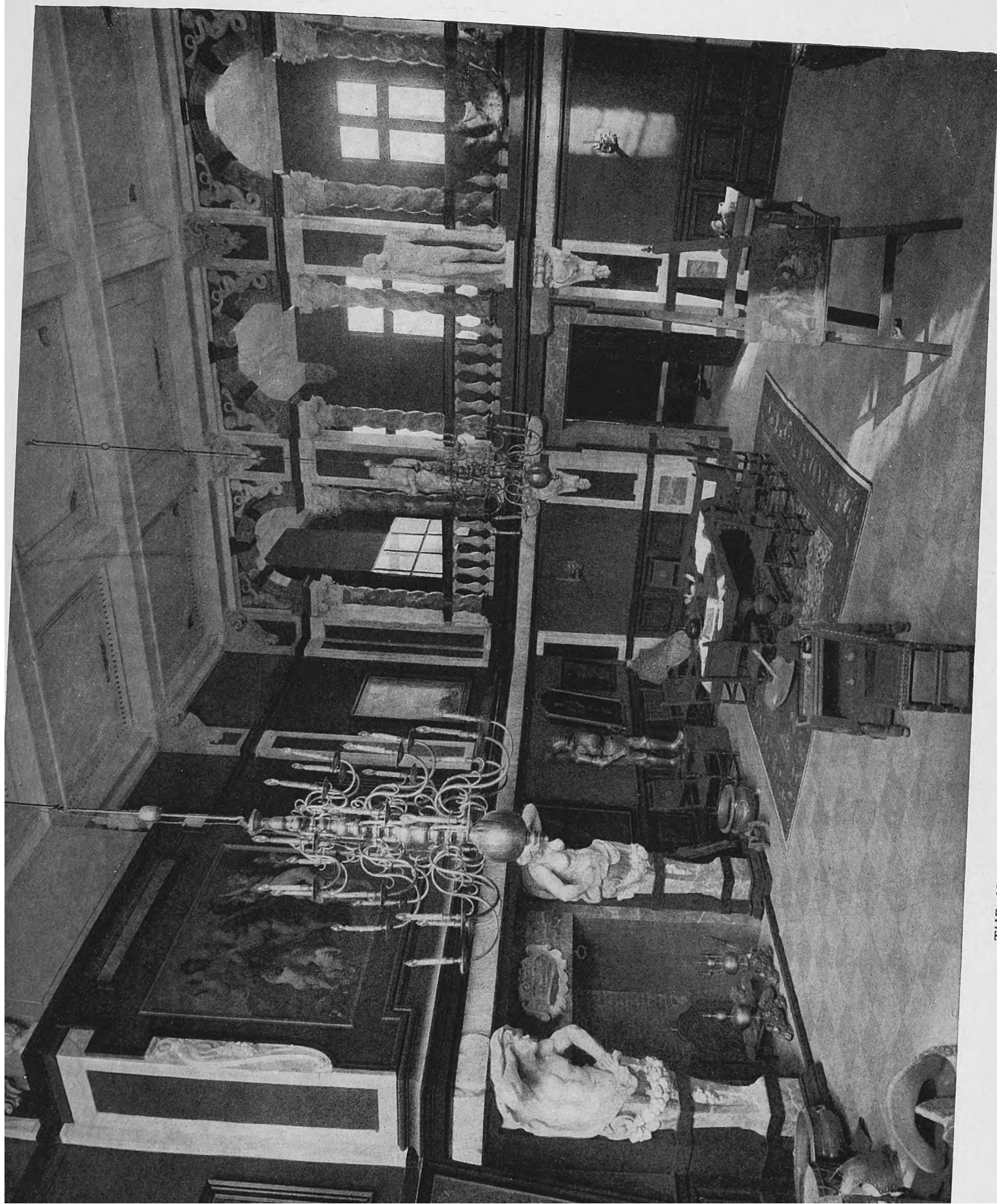
If the exterior is marked by great simplicity, the interior, on the contrary, shows very rich embellishment by the great master himself, and especially in the part which Rubens built can be seen the wealth of the artist's imagination and all the recollections of his travels.

Nothing is more stately, more luxurious, more in keeping with the opulent tastes of the rich Flemish citizens than this fascinating ensemble—the portico, the triumphal archway with its sculptures and enrichments, the garden with its ornate pavilion, the elevation of the studio, in connection with which the low reliefs decorating the panels under the upper floor windows will be especially noticed. Beyond the entrance hall is the grand staircase, built in 1617; the string and the balusters, carved by Jan Van Mildert, are a marvel of richness and good taste. These stairs lead to the gallery whence one may survey through an arcade the studio as Rubens left it.



RECEPTION ROOM.





A committee was formed with a view to purchase the house of Rubens and to offer it to the City of Antwerp. This committee also suggested the idea of having the house reconstructed at the Brussels Exhibition in 1910, and the committee of the latter very graciously gave the necessary ground and marked it on the general plan. The project was favourably received by the Commission of Fine Arts and Public Works, and the Corporation of the City accepted the suggestion and voted the necessary credit.

Thanks to the interposition of the Minister of Public Works, M. Delbeke, I was allowed by Lady Dowager de Bosschaert, the owner of the house, to make on the spot the castings which were necessary, and I wish to take this present opportunity to thank her for the permission so graciously accorded to me.

NOTE.—The committee mentioned above, and formed in 1905, was composed of MM. A. Delbeke, at that time Minister of Public Works in Belgium; F. Van Kuyck, Alderman of Fine Arts of the City of Antwerp; Max Roose, Trustee of the Plantin Museum; and myself. It was on this committee's initiative that the negotiations with Lady Dowager de Bosschaert were brought to a successful conclusion; for at one of their meetings, held in July 1914, at which were also present M. Jan de Vos, Burgomaster, and M. Gyselinck, Director of the Communal Properties of Antwerp, it was decided to purchase the property for 1,000,000 francs (£40,000), to be paid in annuities. The owner had given to the committee the option for this transaction, and the matter only needed to be sanctioned by the council when the War broke out. The rebuilding would have had to be carried out in accordance with the project so much admired at the Brussels Exhibition,

all drawings, plans, sections, details, and castings had been deposited at the Museum of Fine Arts in view of this.

It is to be hoped that the War has only postponed the execution of the committee's scheme, and that as soon as the present conflict is ended it will be possible to purchase the precious house of Rubens and to start its rebuilding to the satisfaction of art lovers in general and of the inhabitants of Antwerp in particular.

HENRI BLOMME, Architect

Officier de l'Ordre de Léopold, Membre du Corps académique d'Anvers, Membre de la Commission Royale des Monuments

Rubens was born in 1577. He received his early education in Antwerp, Van Noort and Van Veen being his masters. In May 1600, when twenty-three years of age, he went to Rome and remained there for eight years, becoming closely associated with courts and court life. He enjoyed a continuous succession of opportunities for study and development, and his residence at the court of Mantua largely determined the whole tenor of his future life. In 1603 he was sent as envoy to the court of Spain, and this mission still further extended his opportunities. Five years later he returned to Antwerp. His reputation as an artist preceded him; commissions came pouring in upon him. With his surging imagination in the realm of decorative art and his unflagging energy, he seems never to have refused any commission, however complicated the order might chance to be. It came the necessity for a large studio, where he and his pupils might have ample space to work, and thus the necessity which it has been the endeavour here to reconstruct. Rubens died on May 30th, 1640.



THE WINTER VILLA OF PLINY.

FROM time to time various conjectural restorations of the villa at Laurentinum, the favourite retreat of Pliny the Younger, have been attempted; all such reconstructions following in the main the description given in the letter to Gallus.

An early edition of Pliny's epistles was published at Milan by Catanæus in the year 1506, but no serious attempt appears to have been made to interpret the author's description of either the Laurentinum or Tuscum Villas until Scamozzi essayed the task in 1615. This design formed the basis of the scheme reconstructed by Félibien in his work, "*Plans et Dessins de deux Maisons de Campagne de Pline, avec des remarques et une dissertation touchant l'Architecture Antique et Gothique*," Paris, 1699. Thirty years later, Richard Castell, with the patronage of the Earl of Burlington, published his "*Villas of the Ancients*," for which work there can be no doubt he referred to the plans of both Scamozzi and Félibien.

The actual ruins of the villa are reputed to have been discovered some time about the year 1714, but the reality of the structure does not appear to have been ascertained, either by Castell or by others. John, Earl of Orrery, whose town house stood in Leicester Fields, addressed an essay on Pliny's life to his son Charles, Lord Boyle, together with a translation of the letters. He mentions both Scamozzi's and Félibien's attempts at the reconstruction, but reserves his encomiums for Castell. As Pliny has omitted to mention the proportion of any one room in the garden apartment, or in the Laurentinum itself, Scamozzi, Félibien, and other authors have endeavoured to supply his deficiency by affixing supposititious dimensions to each particular chamber. Melmoth's "*Letters of Pliny the Consul*," published in 1810, contain numerous references to Castell's ingenuity. In 1796 Pietro Maiquez prepared a scheme showing the general arrangement of the rooms. This was followed by another ingenious plan by Macquet, in 1818. And in 1838 Handebourt made an attempt.

The conjectural restorations of Scamozzi, Félibien, and Handebourt were finally turned to account by Jules Bouchet, who published "*Le Laurentinum*" in 1852. This work contains, in addition to the plans mentioned above, five steel engravings showing Bouchet's own ideas concerning the villa. His fine compositions, while envisioning a purely imaginary version of Roman architecture (which in fact is nothing more than Græco-Roman viewed through French spectacles), are an accurate divination of what the Classic spirit implies, and exhibit that sense of intellectual superiority which is always apparent in the archæological restorations undertaken by imaginative Frenchmen.

Three of the plates from Bouchet's work are here reproduced, and in explanation of them is given Melmoth's translation of Pliny's letter to Gallus, although the translation by Lewis, 1882, is perhaps more acceptable reading.

It is fortunate that Pliny was so prominent a figure of his time that his correspondence has been handed down intact. His letters to the Emperor Trajan, his description of the two villas at Laurentinum and Tuscum, as well as his accounts of life in Rome, form valuable historical essays, both from a literary and an architectural standpoint. It has been conjectured that Pliny projected the plan of the villa at Laurentinum, but had recourse to Apollodorus (Trajan's architect) for the carrying out of his ideas.

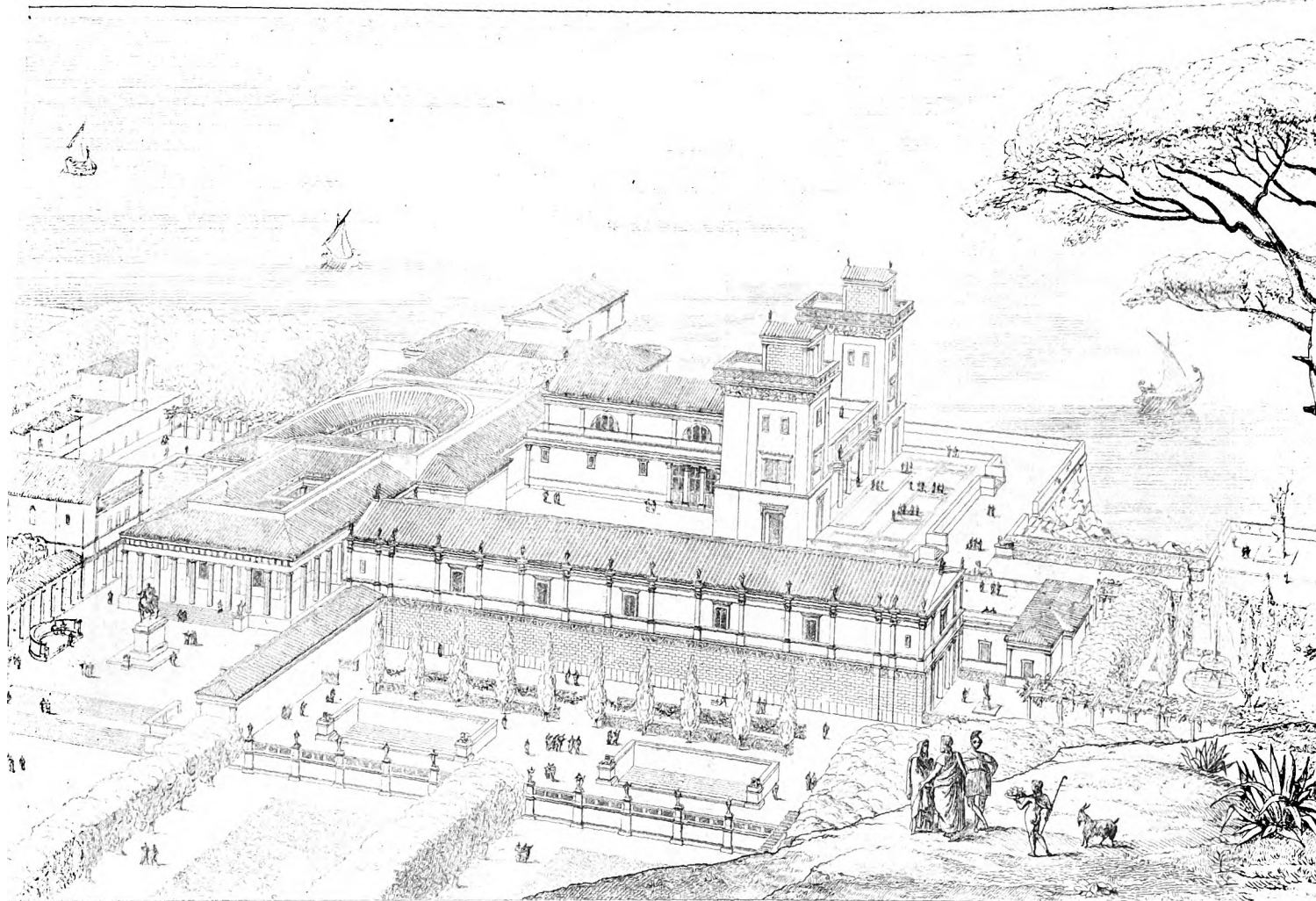
The Letter to Gallus.

You are surprised, it seems, that I am so fond of my Laurentinum, or (if you like the appellation better) my Laurens; but you will cease to wonder when I acquaint you with the beauty of the villa, the advantages of its situation, and the extensive prospect of the sea-coast. It is but seventeen miles distant from Rome; so that, having finished my affairs in town, I can pass my evenings here, without breaking in upon the business of the day. There are two different roads to it; if you go by that of Laurentum, you must turn off at the fourteenth milestone; if by Ostia, at the eleventh. Both of them are, in some parts, sandy, which makes it somewhat heavy and tedious if you travel in a carriage, but easy and pleasant to those who ride on horseback. The landscape, on all sides, is extremely diversified; the prospect, in some places, being confined by woods, in others extending over large and beautiful meadows, where numberless flocks of sheep and herds of cattle, which the severity of the winter has driven from the mountains, fatten in the vernal warmth of this rich pasturage.

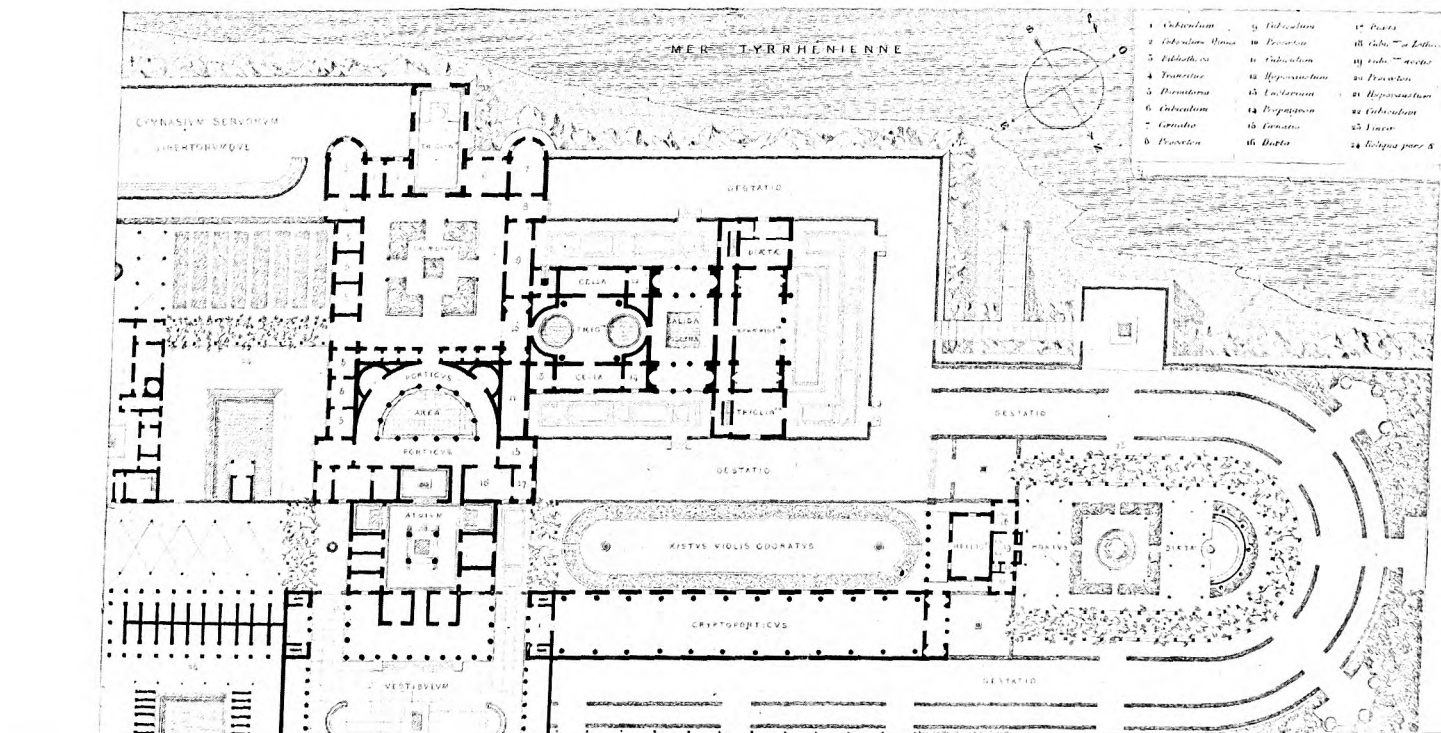
My villa is large enough to afford all desirable accommodations, without being extensive. The porch before it is plain, but not mean, through which you enter into a portico in the form of the letter D, which includes a small but agreeable area. This affords a very commodious retreat in bad weather, not only as it is enclosed with windows, but particularly as it is sheltered by an extraordinary projection of the roof. From the middle of this portico you pass into an inward court, extremely pleasant, and from thence into a handsome hall, which runs out towards the sea; so that when there is a south-west wind it is gently washed with the waves, which spend themselves at the foot of it.

On every side of this hall there are either folding doors or windows equally large, by which means you have a view from the front and the two sides, as it were, of three different seas; from the back part you see the middle court, the portico, and the area; and by another view you look through the portico into the porch, from whence the prospect is terminated by the woods and mountains which are seen in the distance. On the left hand of this hall, somewhat farther from the sea, lies a large drawing-room, and beyond that a second of a smaller size, which has one window to the rising and another to the setting sun: this has, likewise, a prospect of the sea, but being at a greater distance is less incommoded by it. The angle which the projection of the hall forms with this drawing-room retains and increases the warmth of the sun; and hither my family retreat in winter to perform their exercises: it is sheltered from all winds, except those which are generally attended with clouds, so that nothing can render this place useless but what, at the same time, destroys the fair weather. Contiguous to this is a room forming the segment of a circle, the windows of which are so placed as to receive the sun the whole day: in the walls are contrived a sort of cases, which contain a collection of such authors whose works can never be read too often.

From hence you pass into a bedchamber through a passage, which, being boarded and suspended, as it were, over a stove which runs underneath, tempers the heat which it receives and conveys it to all parts of this room. The remainder of this side of the house is appropriated to the use of my slaves and freedmen; but most of the apartments, however, are near



Bird's-eye View.

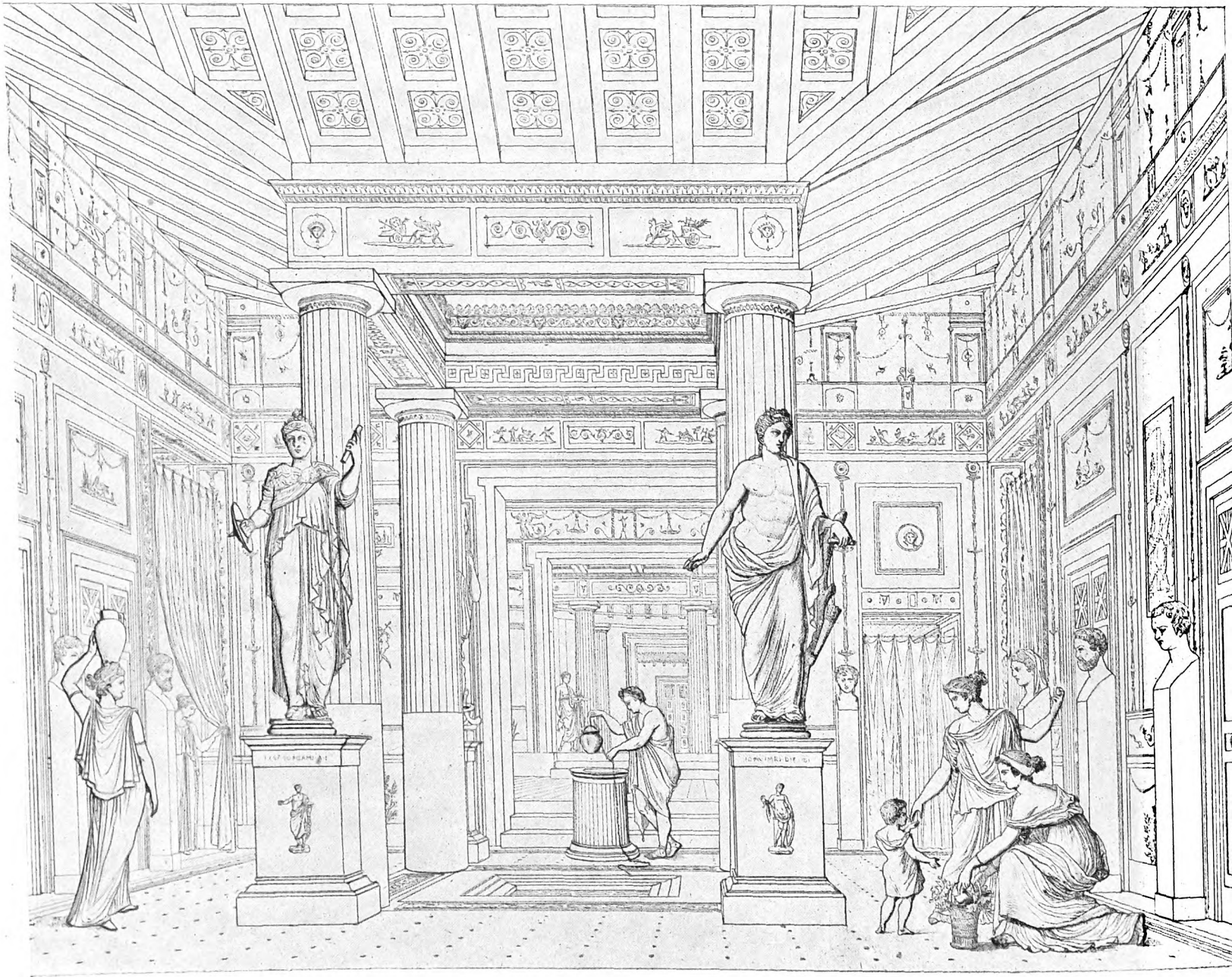


enough to receive any of my friends. In the opposite wing is a room ornamented in a very elegant taste; next to which lies another room, which, though large for a parlour, makes but a moderate dining-room; it is exceedingly warmed and enlightened, not only by the direct rays of the sun, but by their reflection from the sea. Beyond is a bedchamber, together with its ante-chamber, the height of which renders it cool in summer, as its being sheltered on all sides from the winds makes it warm in winter.

To this apartment another of the same sort is joined by one common wall. From thence you enter into the grand and spacious cooling-room, belonging to the bath, from the opposite walls of which two round basins project, sufficiently large to swim in. Contiguous to this is the perfuming-room, then the sweating-room, and next to that the furnace which conveys the heat to the baths; adjoining are two other little bathing-rooms, fitted up in an elegant rather than costly manner: annexed to this is a warm bath of extraordinary workmanship, wherein one may swim, and have a prospect, at the same time, of the sea. Not far from hence stands the tennis-court, which lies open to the warmth of the afternoon sun. From thence you ascend a sort of turret, containing two entire apartments below, as there are the same number above, besides a dining-room, which

commands a very extensive prospect of the sea, together with the beautiful villas that stand interspersed upon the coast. At the other end is a second turret, in which is a room that receives the rising and setting sun.

Behind this is a large repository, near to which is a gallery of curiosities, and underneath a spacious dining-room, where the roaring of the sea, even in a storm, is heard but faintly: it looks upon the garden, and the gestatio, which surrounds the garden. The gestatio is encompassed with a box-tree hedge, and, where that is decayed, with rosemary: for the box, in those parts which are sheltered by the buildings, preserves its verdure perfectly well; but where, by an open situation, it lies exposed to the spray of the sea, though at a great distance, it entirely withers. Between the garden and this gestatio runs a shady plantation of vines, the alley of which is so soft that you may walk barefoot upon it without any injury. The garden is chiefly planted with fig and mulberry trees, to which this soil is as favourable as it is averse from all others. In this place is a banqueting-room, which, though it stands remote from the sea, enjoys a prospect nothing inferior to that view: two apartments run round the back part of it, the windows whereof look upon the entrance of the villa, and into a very pleasant kitchen garden. From hence an enclosed portico extends,



LAURENTINUM: THE ATRIUM.

(Bouchet's Restoration.)

which, by its great length, you might suppose erected for the use of the public. It has a range of windows on each side, but on that which looks towards the sea they are double the number of those next the garden. When the weather is fair and serene these are all thrown open; but if it blows, those on the side the wind sets are shut, while the others remain unclosed without any inconvenience.

Before this portico lies a terrace, perfumed with violets, and warmed by the reflection of the sun from the portico, which, as it retains the rays, so it keeps off the north-east wind; and it is as warm on this side as it is cool on the opposite. In the same manner it proves a defence against the south-west; and thus, in short, by means of its several sides, breaks the force of the winds from what point soever they blow. These are some of its winter advantages; they are still more considerable in summer; for at that season it throws a shade upon the terrace during all the forenoon, as it defends the gestatio, and that part of the garden which lies contiguous to it, from the afternoon sun, and casts a greater or less shade, as the day either increases or decreases; but the portico itself is then coolest, when the sun is most scorching—that is, when its rays fall directly upon the roof. To these its benefits I must not forget to add, that by setting open the windows, the western breezes have a free draught, and by that means the enclosed air is prevented from stagnating. On the upper end of the terrace and portico stands a detached building in the garden, which I call my favourite; and indeed it is particularly so, having erected it myself. It contains a very warm winter room, one side of which looks upon the terrace, the other has a view of the sea, and both lie exposed to the sun. Through the folding-doors you see the opposite chamber, and from the window is a prospect of the enclosed portico. On that side next the sea and opposite to the middle wall, stands a little elegant recess, which, by means of glass doors and a curtain, is either laid into the adjoining room or separated from it. It contains a couch and two chairs. As you lie upon this couch, from the feet you have a prospect of the sea; if you look behind you see the neighbouring villas; and from the head you have a view of the woods; these three views may be seen either distinctly from so many different windows in the room, or blended together in one confused prospect.

Adjoining to this is a bedchamber, which neither the voice of the servants, the murmuring of the sea, nor even the roaring of a tempest can reach; not lightning nor the day itself can penetrate it, unless you open the windows. This profound tranquillity is occasioned by a passage, which separates the wall of this chamber from that of the garden; and thus, by means of that intervening space, every noise is precluded. Annexed to this is a small stove-room, which by opening a little window warms the bedchamber to the degree of heat required. Beyond this lies a chamber and ante-chamber, which enjoys the sun, though obliquely indeed, from the time it rises till the afternoon. When I retire to this garden apartment I fancy myself a hundred miles from my own house, and take particular pleasure in it at the feast of the Saturnalia, when by licence of that season of festivity every other part of my villa resounds with the mirth of my domestics: thus I neither interrupt their

though so near the sea. The neighbouring forests abundant supply of fuel; as every other accommodation may be had from Ostia: to a moderate man, indeed, next village (between which and my house there is a villa) would furnish all common necessities. In this place there are no fewer than three public baths, with great conveniency, if it happen that my friends come unexpectedly, or make too short a stay to allow time for my own. The whole coast is beautifully diversified by contiguous or detached villas that are spread upon it, whether you view them from the sea or the shore, by the appearance of so many different cities. The strand is sometimes after a long calm perfectly smooth, though, in times by the storms driving the rains upon it, it is rough and I cannot boast that our sea produces any very extraordinary fish; however, it supplies us with exceedingly fine sea-prawns; but as to provisions of other kinds, my villa produces to excel even inland countries, particularly in milk; for the cattle come from the meadows in great numbers, in the shade and water.

Tell me, now, have I not just cause to bestow my time and my affection upon this delightful retreat?

Surely you are too fondly attached to the pleasures of the town if you do not feel an inclination to take a view of this favourite villa. I much wish, at least, you were so disposed that, to the many charms with which it abounds, it might be the very considerable addition of your company to commend it.

Farewell.

* * * * *

Caius Cæcilius Secundus, commonly called Pliny the Younger, was the nephew and heir of the elder Pliny the naturalist. He was born at Como A.D. 61. Pliny was a man of refined taste, highly accomplished, devoted to literature, munificent in the use of his wealth, and very considerate within his circle. By profession he was an advocate, a frequent and very popular pleader at the courts of the Centumviri, in the Julian basilica, as well as occasionally in the Senate and in public prosecutions. But, fond as he was of his profession, he appears to have given it up in disgust at the prevalence of bribing which was so common at the time, and devoted himself instead to the duties of the State offices. He was appointed augur and præfect of the Treasury in the Temple of Saturn, and rose in due course through the offices of quæstor, prætor, and tribune of the people, finally attaining the consulship A.D. 100. He was twice married, but had no children. His health Pliny seems to have been far from robust. He speaks of his slight and thin figure, though in his youth he had served military service in the East. He was fond, too, of hunting, but used to boast that he combined the worship of Diana with that of Minerva. His great wealth he bestowed with great liberality, both privately and publicly. But it is the character of his letter-writing that has endeared him to posterity. There are few, if indeed any, remains of Roman prose literature which are as elegant, as interesting, and as varied as Pliny's.

HORNE'S PLACE, APPLEDORE HEATH.

By NATHANIEL LLOYD.

THE counties of Kent and Sussex are probably richer in ancient houses of small size than any others in England. This is the more remarkable, for the majority of these buildings were constructed of timber and plaster. I say *were* constructed because in many cases the walls up to first-floor level have often been rebuilt in brickwork. But even where this has been done a large amount of the original timber structure remains, having defied fire and all the other dangers to which they have been exposed for three, four, or five centuries. Most of these ancient houses are of the hall type, a type which persisted in English architecture for several hundred years, and which only died out in the early part of the seventeenth century. The plan was always the same. In the centre was the hall, open to the roof. At the end by the entrances were the pantry, buttery, and other chambers, known as the lower end, and at the upper end of the hall were the parlour on the ground floor with the solar above it. These two apartments were the private rooms of the master, his family, and of the unmarried womenfolk.

One of these typically English dwellings still stands on Appledore Heath. It is known as Horne's Place, and was formerly the property of the Horne family, who were persons of some consequence in that neighbourhood during the thirteenth, fourteenth, fifteenth, and early sixteenth centuries. Unfortunately the ancient roof has been removed at some time, but in the existing attic the finely moulded and crenellated tie-beam of the solar roof may still be seen. The hall itself is no longer open to the roof, but has been filled in with

floors, as is the case with all these houses. This was done early in the seventeenth century.

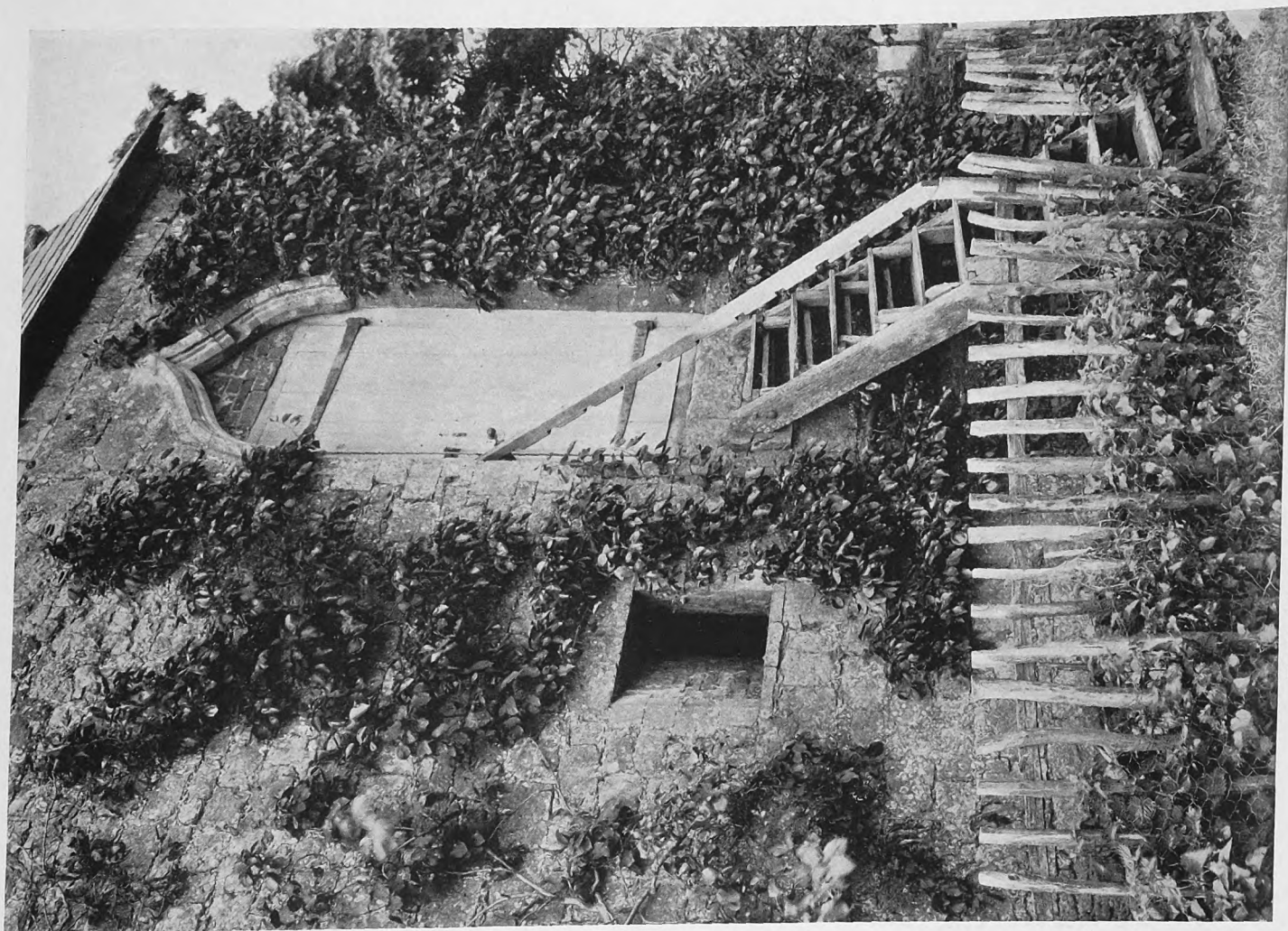
Attached to this typical mediæval yeoman's house is an extremely interesting little domestic chapel, perhaps one of the most beautiful of its kind still standing. Modern additions and mutilations make it difficult to date the house with any accuracy, but it was probably built not earlier than the end of the fifteenth century. The chapel, however, must have been erected a century earlier, just at that period when Decorated work was passing into the Perpendicular. It stands against the south-east side of the existing farmhouse. It has a crypt or basement floor of just about 6 ft. pitch. The floor of the chapel itself measures 21 ft. by 12 ft. 6 in., the internal height being about 27 ft. The original walls, built of squared rubble in courses, have been repaired at many periods with brickwork, some of which is quite early, as is shown by the fact that these bricks measure $8\frac{7}{8}$ in. by $4\frac{1}{4}$ in. by $2\frac{1}{8}$ in., and are laid with such thick joints that four courses go to 13 in. The interior has been divided horizontally by a floor at



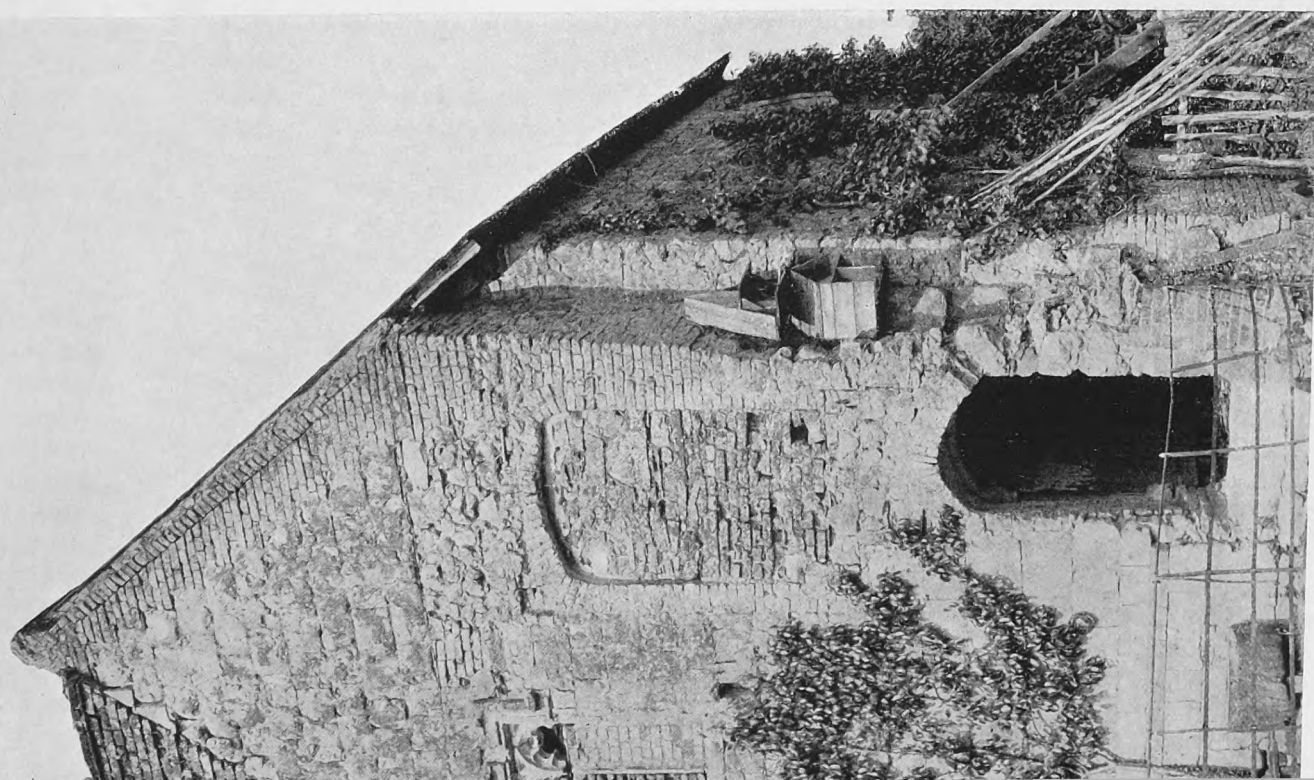
INTERIOR, LOOKING EAST.

about 6 ft. from the ground floor. Access to this modern upper floor is obtained by steps through what was the south window, the tracery of which has been destroyed. Fortunately the corresponding window on the north side has been preserved.

The accompanying illustration of the exterior of the west end (see Plate IV) shows one of the original entrance doors; the other, from the house, being in the north-west corner. The sill is about 2 ft. above the present ground level. The



Detail of South Side, showing Window and Sqaunt.



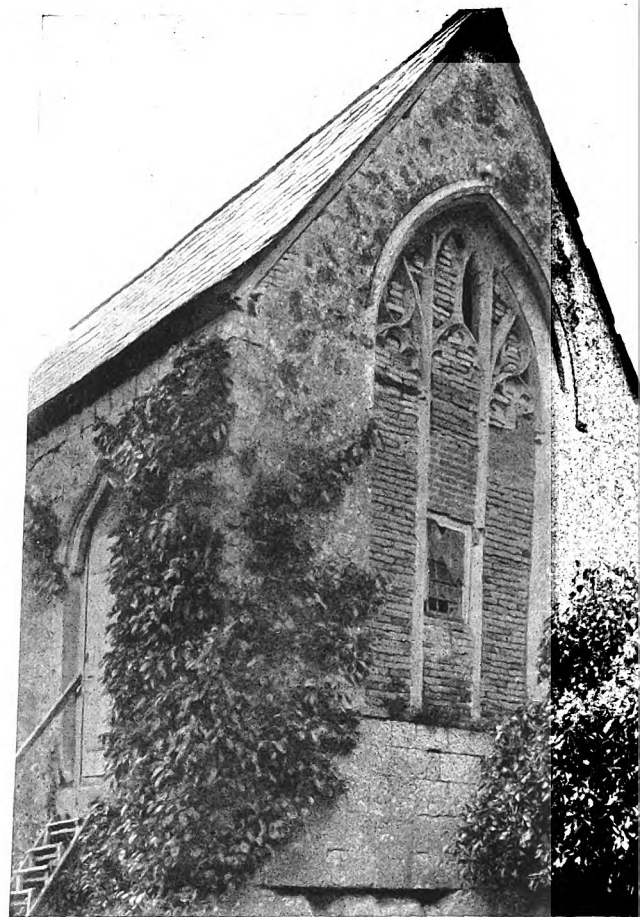
View of West End.

base, cap, head of moulded arch, and the latter's curious stilting will be noted in this photograph. The bricked-up opening above the doorway is a later insertion. The mouldings of the pair of cinquefoil windows, with their square label, are quite distinct; and at the south-west corner, near the ground, is the pointed head of what may have been a doorway giving access to the crypt. This is now reached from the house by a later doorway and flight of steps on the north side.

The photograph of the south side shows the mutilated window serving as a doorway to the modern floor, to which reference has been made. The character of the dripstone over may be seen in this view and in that of the west end: the stop is interesting. The opening below and to the left of this south window is the squint, which is some 7 ft. above present ground level. Opinions differ as to the purpose of these squints, but apparently this one could at no time have given any view of the interior from without, and must therefore have been devised for use from within. Its position is also antagonistic to the now generally discredited theory that squints were leper windows.

The illustration of the exterior of the east end gives some idea of the fine Perpendicular east window. Most of the bricks with which the tracery has been filled in are thin, early ones. It does not, however, follow that the filling-in was done at an early date, as it might have been done at any time with old bricks taken from elsewhere. This window is of excellent design and proportion. The dripstone terminates in a cross.

Another photograph shows the interior looking east, above the level of the inserted floor. In this the tracery and



EAST END OF CHAPEL.

mouldings of the east window can be seen, except this photograph does not show clearly the cresting with finials (immediately above the capitals) which is work of the late period. This view also shows the south window. The mutilated south window was similar to the east window in detail. The hood-moulds of these windows are of a simple design, terminating in curiously shaped finials and interesting stops. The photograph of a portion of the interior of the north wall shows these clearly. Apparently the inner faces of the mullion shafts and capitals have at some time been cut away.

The roof is double-framed. It has four pairs of principal rafters, and between each of these are three pairs of secondary rafters. The central pair of each group of common rafters has an unmoulded arch-brace springing from the wall and crenellated inner wall-plate and tenoned into a beam of the same scantling as the rafter. At some points the soffits have been lathed and plastered, and on the face of the plaster a moulded oak rib has been applied. Remains of this can be seen at two points of the portion of the roof shown in the photograph. The glory of the roof, however, lies in the fine work of finely moulded arch-braces with which the principal rafters are furnished. These arch-braces spring from carved and moulded stone corbels a foot or so below the wall-plate.

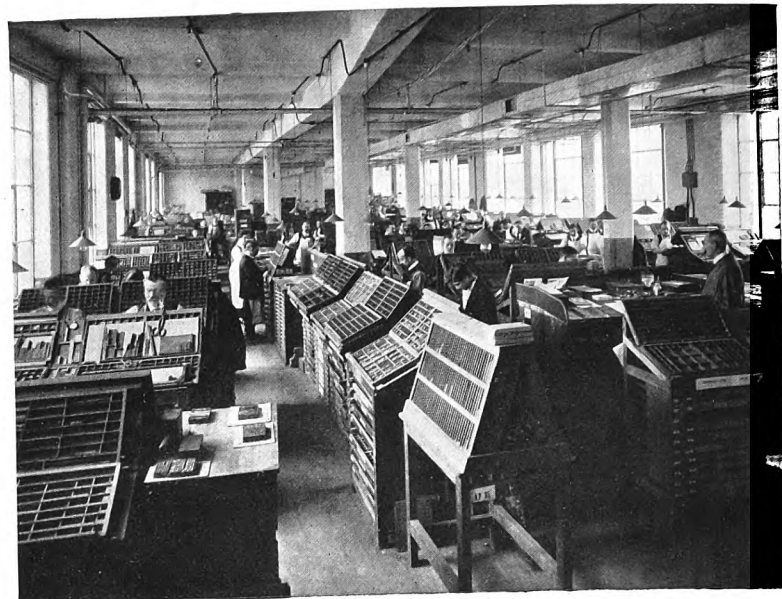


CURRENT ARCHITECTURE.

NEW PRINTING WORKS FOR W. H. SMITH & SON.

ON an extensive site on the south side of Stamford Street, London, S.E., opposite the new Stationery Office (now temporarily used as a hospital for wounded soldiers), a splendid new printing works has been erected for Messrs. W. H. Smith & Son, from designs by Mr. C. Stanley Peach, F.R.I.B.A. Messrs. Smith's country works were formerly at Letchworth, Herts, and their London works in Fetter Lane, and in transferring their entire plant and furniture to the new works in Stamford Street they effected what is stated to be "the biggest printing removal ever carried out in this country."

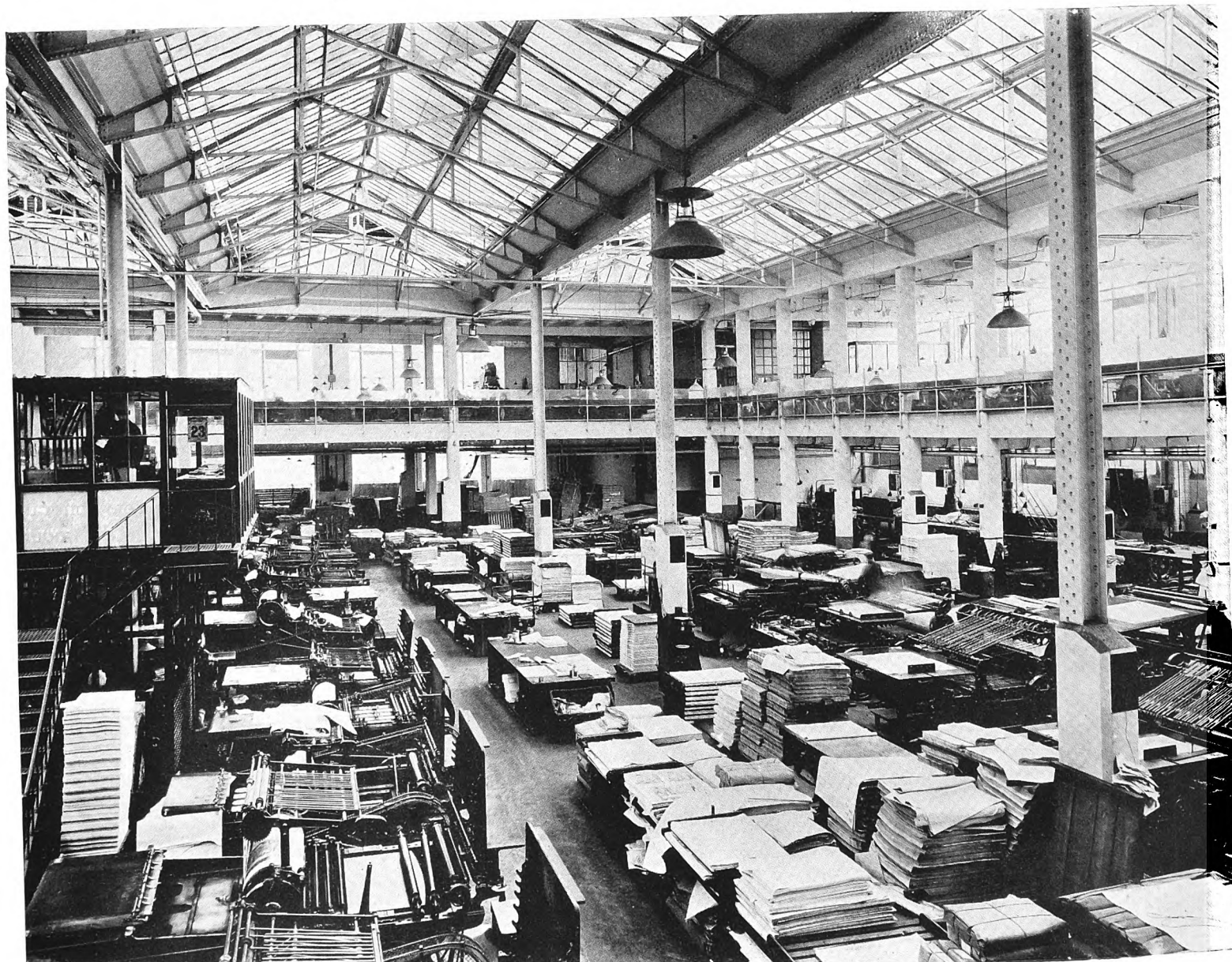
Their new building is essentially modern in character, being of skeleton steel frame construction, and fire-resisting in every part. The structural steelwork is encased and the street façades are finished with cement. The front to Stamford Street presents a composition of two pylon-like wings with a screen wall between, the whole design being dominated by the main requirement for abundance of lighting. It proclaims itself to be frankly what it is—a works building, and is very successful as such. There is no attempt to clothe it in a form made up of architectural trimmings from buildings of a wholly different class, and for that reason especially it claims our



Hand-Composing Room.

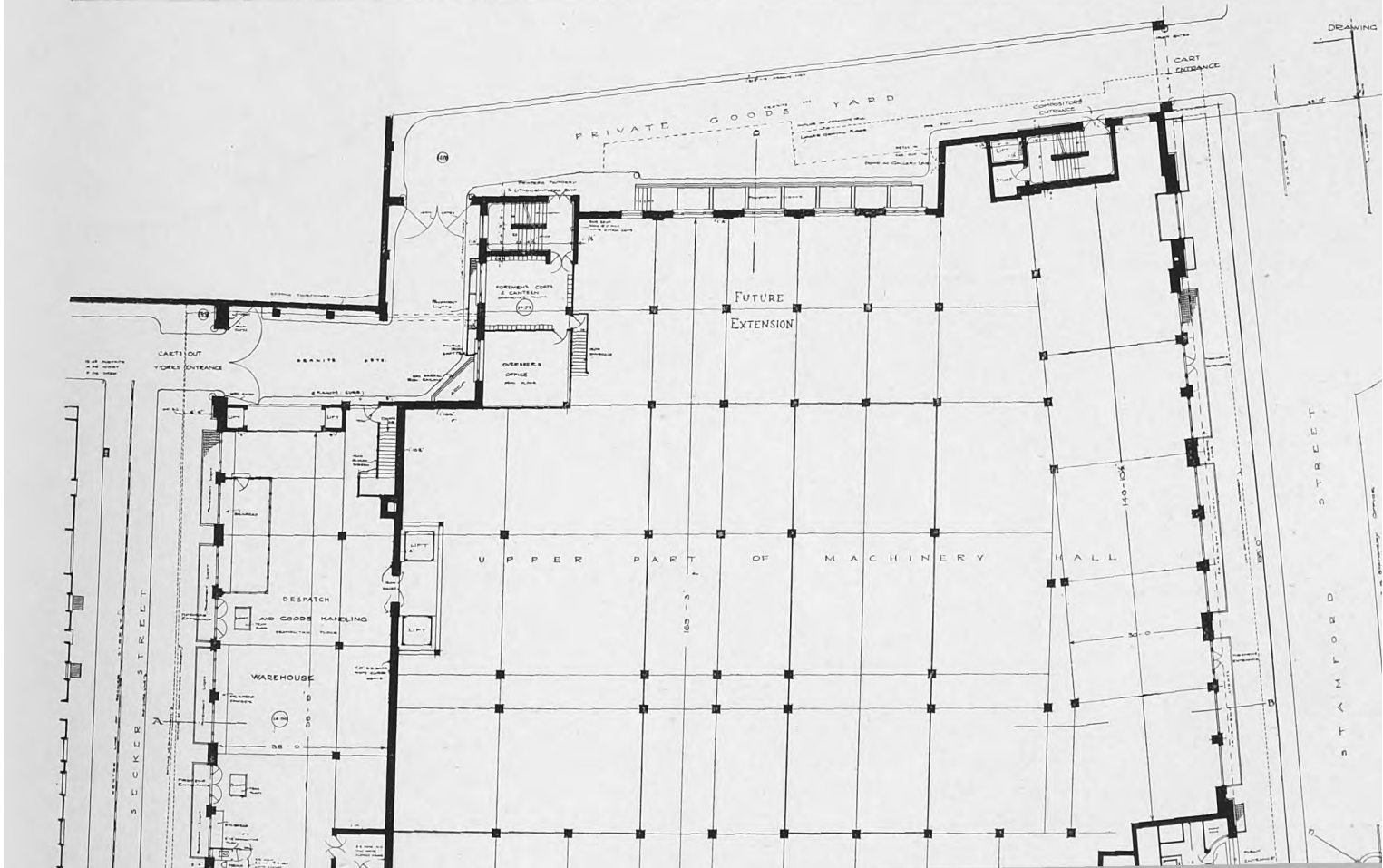
attention and respect. The fenestration is well schemed, and the introduction of the firm's title and business functions in lettering of good character gives appropriate and pleasant relief to the severely restrained lines of the general design.

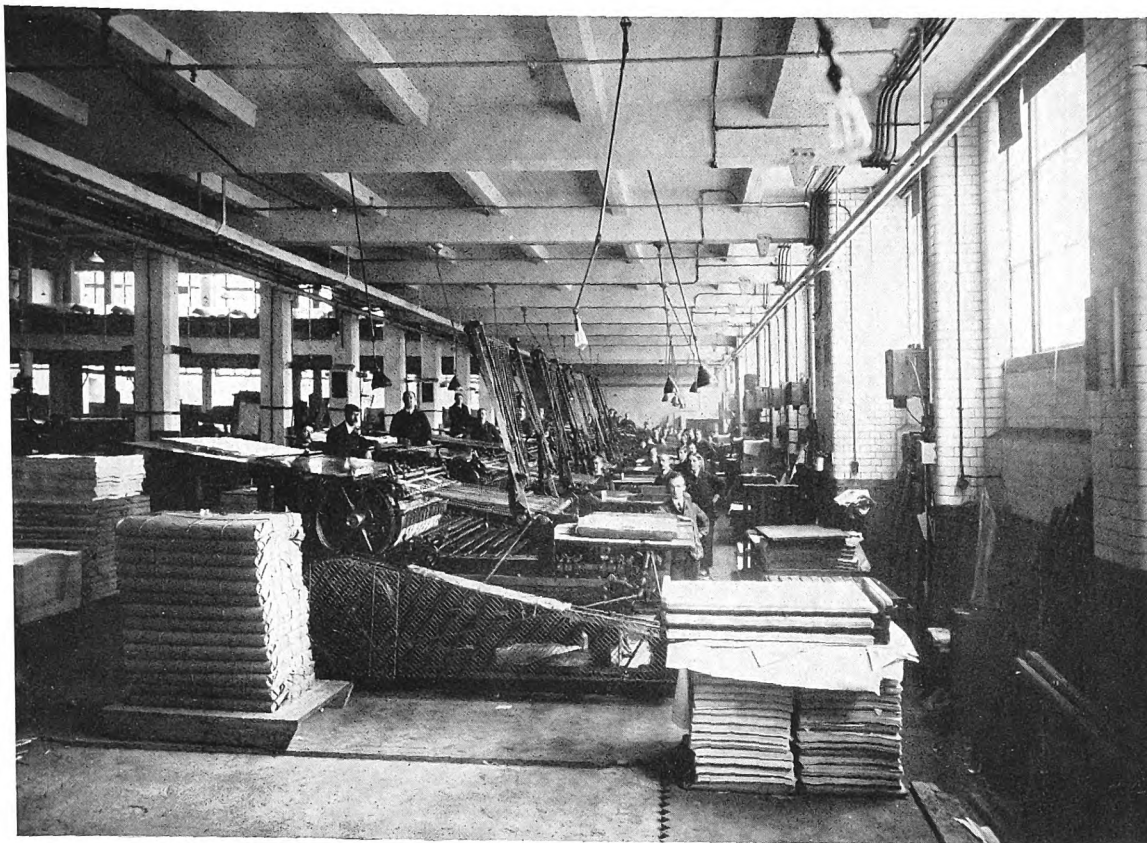
Within the building the chief feature of interest is the magnificent machinery hall. The total cubic content of this hall is more than 1,000,000 feet, and it is therefore one of the largest



Machinery Hall.

NEW PRINTING WORKS FOR W. H. SMITH & SON, STAMFORD STREET, LONDON, S.E.
C. Stanley Peach, F.R.I.B.A., Architect.





Bay of Machinery Hall, next Cornwall Road.

printing halls in the country. For the most part it is one storey high, with a gallery on two sides. On the floor is accommodation for fifty machines, in addition to rotaries, the smallest machine in the hall being a "double-demy." On one side are installed twelve large "Miehle" printing machines. Platens and small cylinders are arranged on the main gallery, and at this level also is the mechanical composing-room, where many monotype and linotype machines are installed (this department being confined to book and magazine letterpress production). On the floor above is the jobbing department. Here are arranged up and down the whole length of the room rows of quadruple composing-frames. This room is devoted to type-setting for advertisements, catalogues, booklets, and so forth. Complete oversight of the compositors is obtained from the overseer's office, which is built on a platform several feet above the floor-level. On the same floor are the type stores and the foundry, where all casting and stereotyping are carried out. Beyond is the readers' room. On the second floor are the order department, the counting-house, various staff offices, and the office of the general manager of the firm, Mr. W. T. Welfare. A large studio, in which many artists and designers are engaged, is also provided on this floor.

The block on the south side consists of four floors, with paper store on the lower ground-floor level, packing and dispatch rooms slightly above ground level, and

rooms for machine and hand cutting, folding, and stitching, on the two remaining floors.

The general contractors for the building were Messrs. Holliday & Greenwood. The steelwork was supplied and erected by Messrs. Dorman, Long & Co., Ltd. For the construction of the floors throughout Johnson's steel wire lattice (supplied by Messrs. Johnson, Clapham & Morris) was used, the material being supplied in sizes to suit the various areas, all ready for laying. The fire-resisting roofs were constructed by The Kleine Patent Fire-Resisting Flooring Syndicate, Ltd. The steel window frames were supplied by The Crittall Manufacturing Co., Ltd.; they are a very effective feature of the building, the large windows being about 24 ft. high and 9 ft. wide, while the two end windows on the Stamford Street elevation are 27 ft. high by 15 ft. wide.

Messrs. Mellows & Co., Ltd., were responsible for the patent glazing and the plumbing and sanitary work; the glazing of the roofs over the machinery hall was an especially large and important undertaking.

Armoured doors were supplied by Messrs. Mather & Platt, Ltd.; fire-escape staircases by Messrs. Haywards, Ltd.; automatic sprinklers and chemical fire extinguishers by The Newton Fire Extinguisher Co., Ltd.; and gates, railings, etc., by The Birmingham Guild, Ltd. Messrs. R. Crittall & Co., Ltd., carried out the heating and ventilating installation.



Platen Gallery.

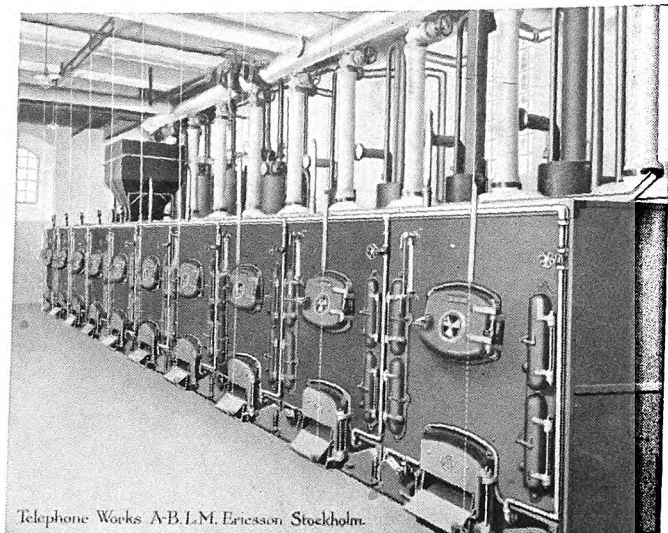
NEW PRINTING WORKS FOR W. H. SMITH & SON, STAMFORD STREET, LONDON, S.E.
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An Ideal Boiler Battery.

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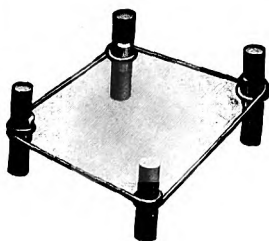
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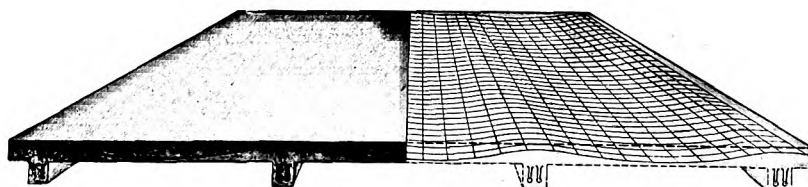
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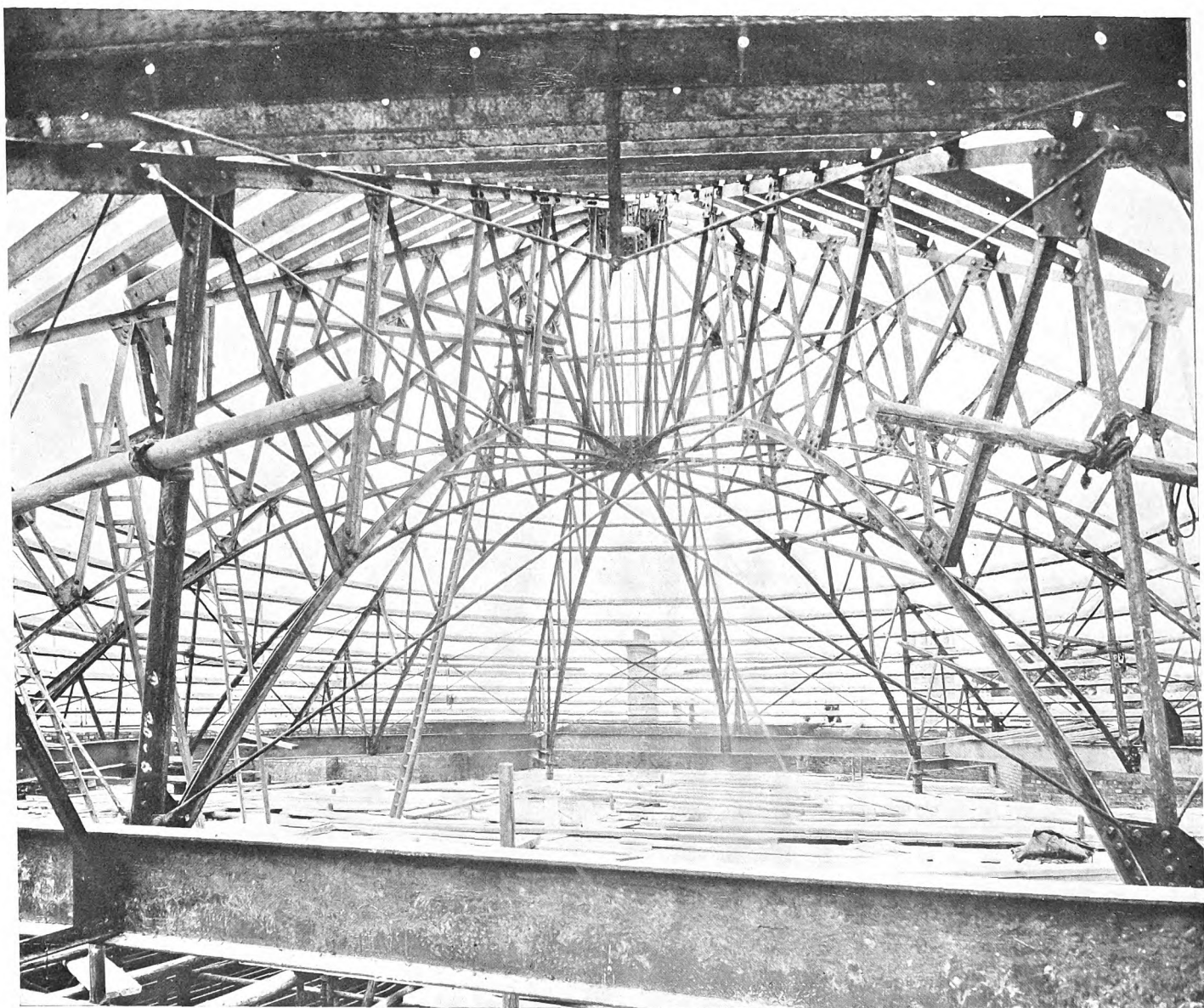
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PUBLIC TASTE AND THOSE WHO CONTROL IT.

THE Design and Industries Association, whose special aim is to bring about a better standard of taste in all things of common usage by drawing together the producer, the distributor, and the consumer, have issued a fourth pamphlet, written by Mr. Clutton Brock,* who, with great directness and vivacity, sets forth his creed of work. The following are some interesting passages relating to the taste of the general public and those who control it:—

Beauty to most people consists not in design, but in what they call "style," and style changes as quickly as fashion in dress. Thus people get a notion that high finish is inartistic, as it is when it is finish for the sake of finish; they suppose that there is some mysterious virtue in the roughness of peasant art; and they will buy objects in which this roughness is imitated for commercial purposes, objects that are merely badly made. . . .

Good design and good workmanship produce beauty in all objects of use. That is the common sense of the matter. But human beings never attain to common sense unless they aim at something beyond it. There must be a kind of religion of workmanship, if workmanship is to be good; and a religion of design, if there is to be good design. It never is good unless both designer and workman do their best for the sake of doing it. What we need most in England now is this religion; and we need a condition of things, a relation of all the parties concerned, in which it will be possible to do good work for the sake of doing it. When we have that we shall have art soon enough. And it is not an impossible or unnatural relation, for it has often existed in the past.

The delight in doing a job well for its own sake is just as natural to man as greed or laziness or fraudulence. There is a natural force in him making for good work, as there is a natural force making for bad. At the present time in England the force making for bad work is helped by circumstances which can be overcome, and by a body of mistaken opinion which can be refuted. But the circumstances can be overcome only if the opinions are changed. Thus both manufacturers and shopkeepers often believe that they are utterly at the mercy of the public taste, and that the public taste is quite irrational; the public does not want good design or workmanship; the only way to success is to tempt it with continually changing fashions. Unfortunately such beliefs become true if acted upon, in trade as in politics. The public can easily be demoralised in both cases. It has not a fixed and certain taste of its own. It does not know what it wants, but is subject to suggestion; and if it is beset with articles ill-made and ill-designed, but following some new and violent fashion, it will come to believe that these are the articles which it wants. Tradesmen, like politicians, can be demagogues, and can make their fortunes by demagoguery. But there is promise as well as danger in the fact that the public taste is plastic. The mistake in England has been the belief that it is plastic only in one direction

to withstand any general tendency of the mass of producers, but still it is the tendency of the producers that controls him, not the tendency of the public. So producers can control their own tendency, since they can persuade the public that it likes what they choose to produce. Therefore the question is whether they shall blindly follow the tendency imposed upon them by the worst among them, or whether they shall exercise their will in combination to persuade the public that it likes what is good. The success of all English industry depends upon their decision.

It has been proved again and again, as Morris has confessed, that individual artists of genius, though they may make a small public for themselves, cannot affect the condition of a whole industry; and that art schools, though they may produce armies of trained students, cannot induce an industry to use those students, cannot even train them so that they shall be useful to any industry. At present the art student is a separate genus, something quite different from the artist, and seldom able to become one. The country is full of art-students who have never become artists, who are capable only of producing art-students' work, or of inducing others to produce it. Manufacturers are impatient of art, and they are contemptuous of manufacturers, both without reason. For the vice of our artistic education is that it turns a youth with no artistic capacity whatever into a skilful art-student; while the vice of our industries is that they do not want artistic capacity. They only want design, and will do quickly, exactly, and cheaply, what they are told to do. Thus the designer is the slave, not one of the captains of the industry. Indeed, industry has no captains at all, but only perhaps, the commercial traveller. It is he who is supposed to know what the public wants. It is his taste which controls design; and all the while it is not his taste at all, but what he supposes to be the taste of the public. And the public knows what it supposes to be the taste of someone else, but its design is not controlled by any real taste at all, by any likes or dislikes, but only by a general desire to follow an imaginary standard.

This system of unreality can only be destroyed by the collective will of all those who are concerned in the industry where it prevails. We can have neither good workmanship nor art unless objects are made according to the liking of some real public, and it is useless to try to make them according to the liking of the public. That only means a process of blind experiment, for, since the public does not know what it likes, no one, not even the commercial traveller, can know. Therefore the only thing for it but to produce articles in which the liking for taste, the zest, of the producer is expressed. That is the only way to excellence; and it can only be done, as I have said, by co-operation among manufacturers, designers, and keepers.

science are concerned for its advance rather than for their own pockets or reputations. So industry will advance in this country, both in quality and in prosperity, when all concerned in it aim at a general excellence. And apart from all material questions, to aim at a general excellence, to forget yourself in that aim, is the only way to enjoy your work, and so to make life worth living. Commerce is a dreary business when its one aim is to make money; how dreary many of our articles of commerce prove, for they are made only to sell, and they have an ugliness which betrays the joylessness of all who are concerned in the production of them. They will not be able to compete with articles from other countries which have more of the joy of a public spirit in them, and therefore more adventure, more sparkle, more beauty.

In the Middle Ages the quality of workmanship was kept high by the Guilds; and we must have organisations with the same spirit in England now, the same spirit in everyone concerned both with production and with distribution. The problem is more difficult than it was in the Middle Ages, because our whole method of production, our whole society, is so much more complex. It can be solved, not by sighing for the Middle Ages, but by facing all the facts of that problem. There is, for instance, the question of machinery. We shall do nothing if we make up our minds that machinery is a device of the Devil, which must destroy all beauty and joy of life. Machinery is a device of man, and one which he cannot do without now. There is no reason why any object of use made by machinery should not be well made, or should not have the functional beauty of good design and workmanship. That is proved by motor-cars, battleships, sporting guns, and a hundred other things. But if machinery is to do its best, not its worst, its limitations must be understood. The ugliness of machine-made objects is the ugliness of objects ill-made or ill-designed, and particularly of objects defaced with machine-made ornament. It may not be universally true, but one may lay it down as a practical rule, that an object made by machinery is better without ornament. And in our own time, at any rate, when all taste has been so much demoralised by excess of ornament, we need to make a strict rule with ourselves about ornament, as a drunkard, if he would cure himself, needs to take the pledge.

The public are very open to suggestion in all matters of taste. If only they could be persuaded that plain things are the most beautiful, they would soon see for themselves that they are far more beautiful than most of the ornamented things, from fire-irons up to grand hotels, with which their taste has been depraved. And, if the public could once be brought to see this, there would necessarily be an immediate improvement in both design and workmanship; for ornament is now commonly used to conceal bad design and workmanship in machine-made things of all kinds. The plain thing is always better made and designed; it must be, or it would not sell at all; hence the curious paradox that plain things are usually dearer than ornamented, that it is twopence plain and a penny coloured. It is obviously absurd that this should be so; people cannot really enjoy ornament which expresses no kind of enjoyment in the maker or designer of it, and the only object of which is to conceal the badness of that which it is supposed to adorn. On this point it is necessary to preach the gospel to the public incessantly, and to illustrate the gospel with examples. . . .

But nothing can be done unless many manufacturers, designers, and shopkeepers are first converted. Most of them no doubt do not need to be converted to the principle; but they do need to be convinced that the principle can be put

in practice by collective action; and many of them are shy of the word "art," as expressing something irrational and unpractical. We must therefore labour to convince them that art, when it is art, is as practical and rational as Christianity, when it is Christianity. . . .

So the cause of the Design and Industries Association means more than a little pleasure for cultured people. It means what we call the social question. It means ultimately a change in the relations between producer and consumer; it means, in fact, the future of civilisation. For you cannot have civilisation where the lives of millions are sacrificed to produce rubbish for thousands who do not enjoy it when it is produced. That means a perpetual conflict growing always more bitter until it leads back to barbarism. This is not a political matter, and it cannot be settled by a political struggle. So long as the workman has to produce rubbish he will not be satisfied with his work or his life, no matter how large his wages may be or how short his hours. He will be satisfied only when he has work that will satisfy his soul; and he will get that only when the public want it from him. . . .

* * * * *

The Design and Industries Association was inaugurated in May 1915. In their first annual report the Executive Committee, after referring to their publishing activities, give particulars of the printing exhibition in which they interested themselves. The Trustees of the Whitechapel Art Gallery offered to hold an exhibition of "Design and Workmanship in Printing," which was collected, arranged, and hung by a sub-committee of six, who, at short notice and with much zeal, got together a very attractive exhibition. This was visited by some 30,000 persons, and gained considerable notice in the press. It was opened on October 13th and closed on November 24th, 1915. Applications were received from provincial towns asking for the loan of the collection. A selection was made and sent to Liverpool, where it was shown in the Walker Art Gallery from January 24th to February 12th, 1916. From Liverpool the collection went to Leicester, where it was rearranged and augmented. The exhibition was opened on March 14th and remained open until April 26th, during which period the Principal of the Leicester School of Art and local members of the Design and Industries Association met manufacturers to explain the objects and advantages of design in printing, especially from the business man's point of view. The Exhibition was next transferred to the City Art Gallery, Leeds, and was open from May 1st to June 17th. In the autumn it is to be shown in Edinburgh, at the Royal Scottish Academy Galleries, under the direction of an influential committee, including Sir Robert Lorimer, Mr. Morley Fletcher, and Mr. R. P. Gossop—members of the Association—who propose to include with it a representative exhibition of Edinburgh printing. Applications have also been received from Manchester, Reading, Eastbourne, Brighton, Hastings, and Colchester, and a second collection is being formed, to be shown at the Museum and Art Gallery, Derby, during September, and afterwards sent to Durban, and possibly to Cape Town and Johannesburg.

The Arts and Crafts Exhibition Society, at the invitation of the Royal Academy, will hold an exhibition in the galleries of Burlington House during October and November, and they have kindly placed certain space at the disposal of the Design and Industries Association, who propose to show a collection of domestic pottery and china.

The offices of the Association are at 6 Queen Square, London, W.C.

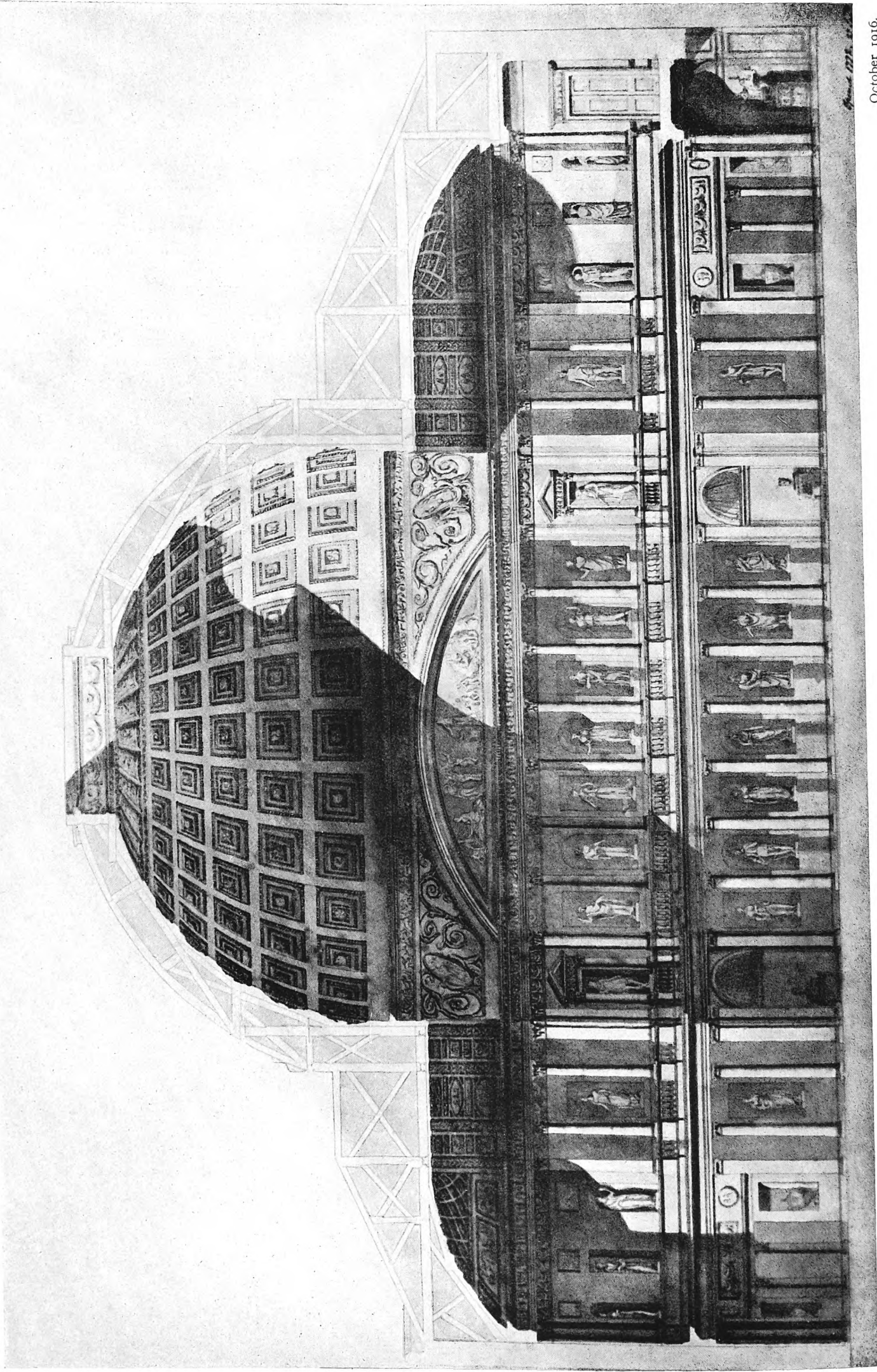


Plate I.

THE PANTHEON IN THE OXFORD ROAD, LONDON: SECTION, NORTH TO SOUTH.

James Wyatt, Architect.

From the original drawing in the Soane Museum.

THE PANTHEON IN THE OXFORD ROAD.

By ARTHUR T. BOLTON, F.S.A., F.R.I.B.A.

[T has never been easy for the discriminating student of architecture to reconcile the great reputation of James Wyatt with his actual achievements. The actor, who bewailed the transitory nature of a stage reputation after death, was consoled by the painter, who reminded him that at any rate he could not be found out. The architect, as a rule, always in the dock, but the destruction of the Pantheon by fire, on the fatal morning of 16th January 1792, has hitherto left without any means of judging how far the vogue of James Wyatt was a mere matter of fashion. That is the view which a Captain urged in "Evelina," the famous novel of that day, maintaining that the ladies in particular followed a lead of so many sheep. Miss Fanny Burney, as Evelina, was impressed, however, in a way which implies to the architect the real quality in the Pantheon as a building. "About

at o'clock we went to the Pantheon. I

extremely struck by the beauty of the building, which greatly surpassed whatever I could have expected, or imagined. Yet it has the appearance of a chapel than a place of diversion: and though I was quite impressed with the magnificence of the room, that I could not get gay and thoughtless here, as at Ranelagh, for there is something in it which rather awes and sober than mirth and merriment. However, its effect upon a novice as my-

self's appreciation, appearing in "Evelina" in 1778,

the authoress was twenty-five, would have been written the date of the actual opening of the famous place of which took place on January 27th, 1772, because the novel had originated in the numerous descriptive addresses by the young lady to "Daddy Crisp" during the first few years. It is instructive to compare with this fresh and unbiassed account given by the *Gentleman's Magazine* at the opening:—

It was opened for the first time on

Pantheon of Rome. To these are added three more of the same kind, the first two representing the present King and Queen, and the last Britannia. The whole building composed of a suite of 14 rooms, all of which are adapted for particular uses, and each affording a striking instance of splendour and profusion of modern times."

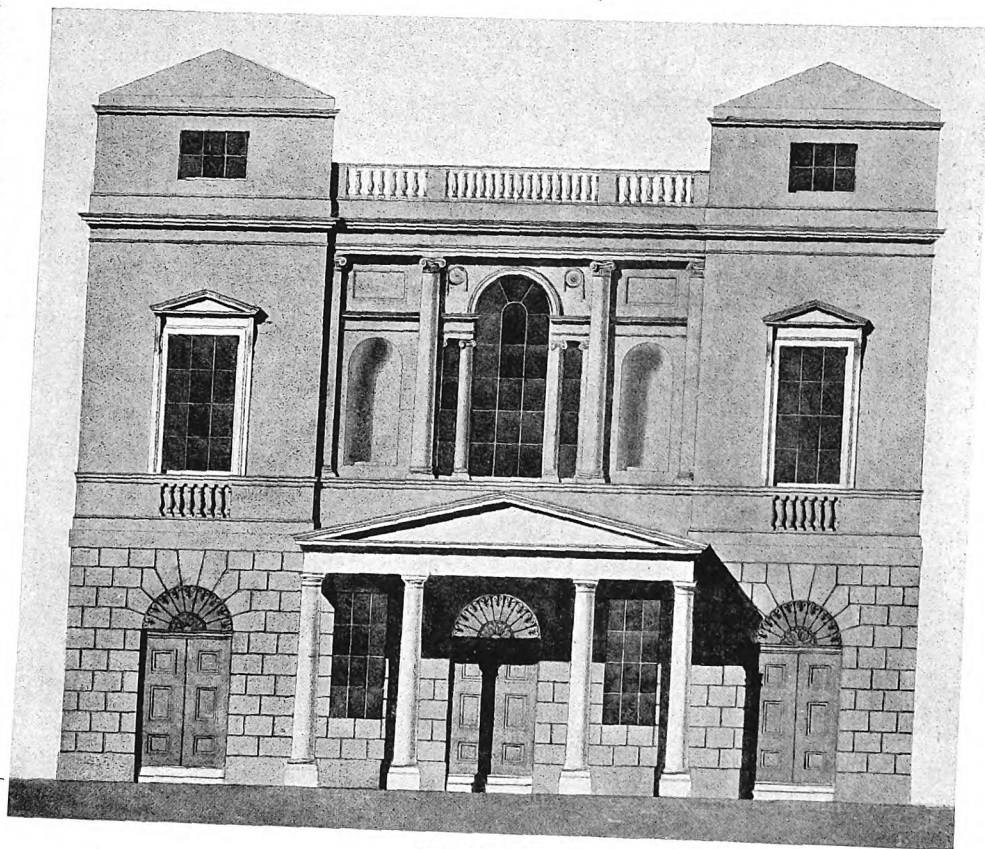
Horace Walpole, who had on May 6th, 1770, noted "Winter Ranelagh erecting in the Oxford Road at the expense of £60,000," wrote on April 26th, 1771, to Sir Horace Mann at Florence: "If we laugh at the French, they stare at our enormous luxury and expense astonishes them. I could not see their Ambassador and a Comte de Leir, the other morning, to see the new winter Ranelagh in Oxford Road which was almost finished. It amazed me myself. Imagine Britannia in all its glory! the pillars are of artificial Giallo Antico.

ceilings even of the passages are of the most beautiful stucco in the best taste of the last century. The ceiling of the ball-rooms is of the panels painted to resemble the Raphael's Loggia in the Vatican. And like the Pantheon is glazed. It is to cost fifty thousand pounds. Monsieur de Guise said to me, 'Ce n'est qu'à Londres qu'on peut faire tout cela.'

In November of that year Mrs. Delany writes that she had seen a great deal of the magnificence and elegance of the Pantheon which is finishing with all expedition. She adds: "I suppose Almacks and Soho (i.e. Carlisle House, Soho Square) must hide the diminished heads."

Horace Walpole supplies yet a third account in the following year, in a letter addressed to the Rev. W. Mason on May 9th, 1772: "There has been a masquerade at the Pantheon, which was so glorious a vision that I thought I was in the old Pantheon, or in the Temple of Delphi or of Ephesus, amidst a crowd of various nations, and that formerly

'Panthoides Euphorbus eram.'



ELEVATION.

From the original drawing in the Soane Museum.

produced on a critic like Walpole was unusually lasting. He recurs again to the subject in 1773 apropos of Adam's "Works," the first part of which had just appeared. "In his preface he seems to tax Wyatt with stealing from him, but Wyatt has employed the antique with more judgment, and the Pantheon is still the most beautiful edifice in England."

As Walpole had seen most things in Italy, and was familiar not only with the Pantheon itself but also with many other domed buildings, for which that country is famous, the element of novelty did not bias his judgment, and Wyatt's Rotunda can hardly have been a mere repeat of Dr. Smelfungus's "Cockpit."

The sectional drawing of the interior, preserved by the happy accident that Sir John Soane had a copy made for use as a diagram in his Royal Academy lectures, shows us that Wyatt's Pantheon was based as much upon the Byzantine idea embodied in Sta. Sophia and St. Mark's as upon that of the Roman original. The plan of Wyatt's building, similarly preserved for us, is very skilful, and was evidently designed to lead up to a climax.

So large a part in that generation was played by Ranelagh and the Pantheon, the two rival places of amusement, that it is worth while to return to the subject of the character and use of the latter. Evelina affords us a good glimpse at the company and the proceedings. "There was an exceedingly good concert, but too much talking to hear it well. Indeed I am quite astonished how little music is attended to in silence, for though everybody seems to admire, hardly anybody listens . . . We did not see Lord Orville till we went into the tea-room, which is large, low, and underground, and serves merely as a foil to the apartments above."

The taste of the age, however, was not entirely late Georgian, and the Captain, with inclinations that date back to the Hogarthian idea of amusement, demands: "'I should be glad to be told by some of you, who seem to be knowing in them things, what kind of diversion can be found in such a place as this here, for one who has had long ago, his fill of face hunting?' Everybody laughed but nobody spoke."

Oddly enough Boswell, whom Johnson was to set down hereafter as a "Braughton," seems to have derived the same impression from his visit in March 1772. Johnson took tea with his future biographer at the latter's rooms in Conduit Street, from which they walked together to the adjacent Pantheon in the Oxford Road. "I said there was not half a guinea's pleasure in seeing this place." Johnson: "But, Sir, there is half a guinea's worth of inferiority to other people in not having seen it." Boswell: "I doubt, Sir, whether there are many happy people." Johnson: "Yes, Sir, there are many people here who are watching hundreds and who think hundreds are watching them." The pair seem to have agreed in preferring Ranelagh.

Mrs. Powys's diary-entry of January 28th, 1772, conveys the same social impression, and also a useful critique of the plan. "This week the town was in a vast bustle at the opening of the Pantheon, and Mr. Cadogan was so obliging to send me tickets for the first night. As a fine room I think it grand beyond conception, yet I am not certain Ranelagh struck me not equally at first sight, and as a diversion 'tis a place I think infinitely inferior as there being so many rooms, no communication with the galleries, the staircase inconvenient, all rather contribute to lose the company than show them to advantage."

When Miss Burney, however, met Signora Agujari, the great Italian singer, "she asked us if we had been to the Pantheon, and lifted up her hands and eyes when she heard

we had not, concluding us the highest degree barbarous and Gothic, not to have flown on the wings of half guineas, to see and hear this Wonder of the World. We all were, however, languishing to hear her, though, as it was not perfectly convenient to us to offer her fifty guineas for a song, we were somewhat in fear of requesting one."

Signora Gabrielle, the rival singer, took a house in Golden Square in company with Rauzzini; "he has his drawing room painted after the manner of the Pantheon, with pink and green and finely ornamented." The Italian singers were in fact one of the greatest attractions of the new resort, which seems in that respect to have challenged the Opera. At a later stage in its history the King was considered to be a supporter of the Pantheon, while the Prince of Wales favoured the Opera House in the Haymarket. Masquerades and fêtes were a feature of the Pantheon entertainments. Edward Gibbon records on February 3rd, 1772, that "the Pantheon in point of ennui and magnificence is the wonder of the eighteenth century and the British Empire." He attended the masquerade given by Boodle's Club on May 4th, 1774, and writes: "Last night was the triumph of Boodles. Our masquerade cost 2,000 guineas. A sum might have fertilized a province (I speak in your own style) vanished in a few hours, but not without leaving behind it the fame of the most splendid and elegant fête, that was perhaps ever given in a seat of the arts and opulence. It would be as difficult to describe the magnificence of the scene as it would be easy to record the humour of the night. The one was above, the other below, all relation. I left the Pantheon about five this morning, rose at ten, took a good walk, and returned home to a more rational entertainment of Batt, Sir John Russell, and Lascelles who dined with me."

These masquerades were attended by the King and the nobility, and there was strict supervision of the company admitted. One may well imagine that it was really this introduction of the Venetian ideas of organised fêtes that constituted the novelty and attraction of the Pantheon.

An Irish visitor, the Rev. Thomas Campbell, D.D., who wrote a "Diary of a visit to London in 1775," made the round of these places of amusement, and notes as follows on March 23rd: "I went to Ranelagh where there were few ladies . . . The room beautiful and four times the size of the (Dublin) Rotunda, but Almacks* are by far the finest rooms I have yet seen. The ballroom about 90 by 40, the serpentine wreath round the pillars was prettily painted, and everything finished in the best manner. The tables were laid out in the rooms under this for supper: the display for the dessert was sumptuous, and in short everything in the most elegant style."

"March 27th. I went to the Pantheon in the evening, it is a beautiful room and highly finished with colours of the past resembling porphyry, or Armagh marble rather; but after all the orchestra seemed by no means of a piece and awkwardly disposed; the circular are not so large as the Rotunda, but with the Piazza it holds more, besides the gallery and great tea room below equal to the whole area above, and besides the several rooms off it. There was the Prussian Ambassador, a white-faced, white-haired northern-like man, he had nothing of sensibility in his countenance. Lord Stormont, no very sage looking man, the Duke of Cumberland and Lady Grosvenor met over and over and looked away from each other. Lord Lyttelton, a mean-looking person, but of no mean understanding. Lady Archer painted

* In King Street, behind the houses in Pall Mall; Robert Mylne, architect about 1765. The Dublin Rotunda, by Ensor, still exists.

like a doll but handsome, her feather nodded like Mambrino's* helmet . . . The singing by the Italian woman, who is handsome and of expressive gesticulation, was beyond anything I could conceive in the compass of a voice. Garrick was there and by no means that well-limbed man I have heard him cried up for but his eye is excellence."

Evidently the style of entertainment did not greatly vary, because in 1779 Horace Walpole attended a fête in the middle of June and writes his account as follows: "The town has wound up the season perfectly in character by a fête at the Pantheon by subscription, Le Texier managed it: but it turned out sadly. The company was first shut in the galleries to look at the supper, then let descend to it. Afterwards they were led into a subterraneous apartment, which was laid with mould and planted with trees, and crammed with nosegays: but the fresh earth, the dead leaves and the effluvia of breaths made such a stench and moisture that they were suffocated: and when they remounted, the legs and wings of the chickens, and remnants of ham (for supper was not removed) poisoned them more."

"A Druid in an arbour distributed verses to the ladies: then the Baccelli and the dancers of the Opera danced: and then danced the company: and then it being morning and the candles burnt out, the windows were opened and the stew-danced assembly were such shocking figures that they fled like ghosts as they looked. I suppose there will be no more balls unless the French land, and then we shall show we do not mind it." The troubles of the American, French, and Spanish wars were

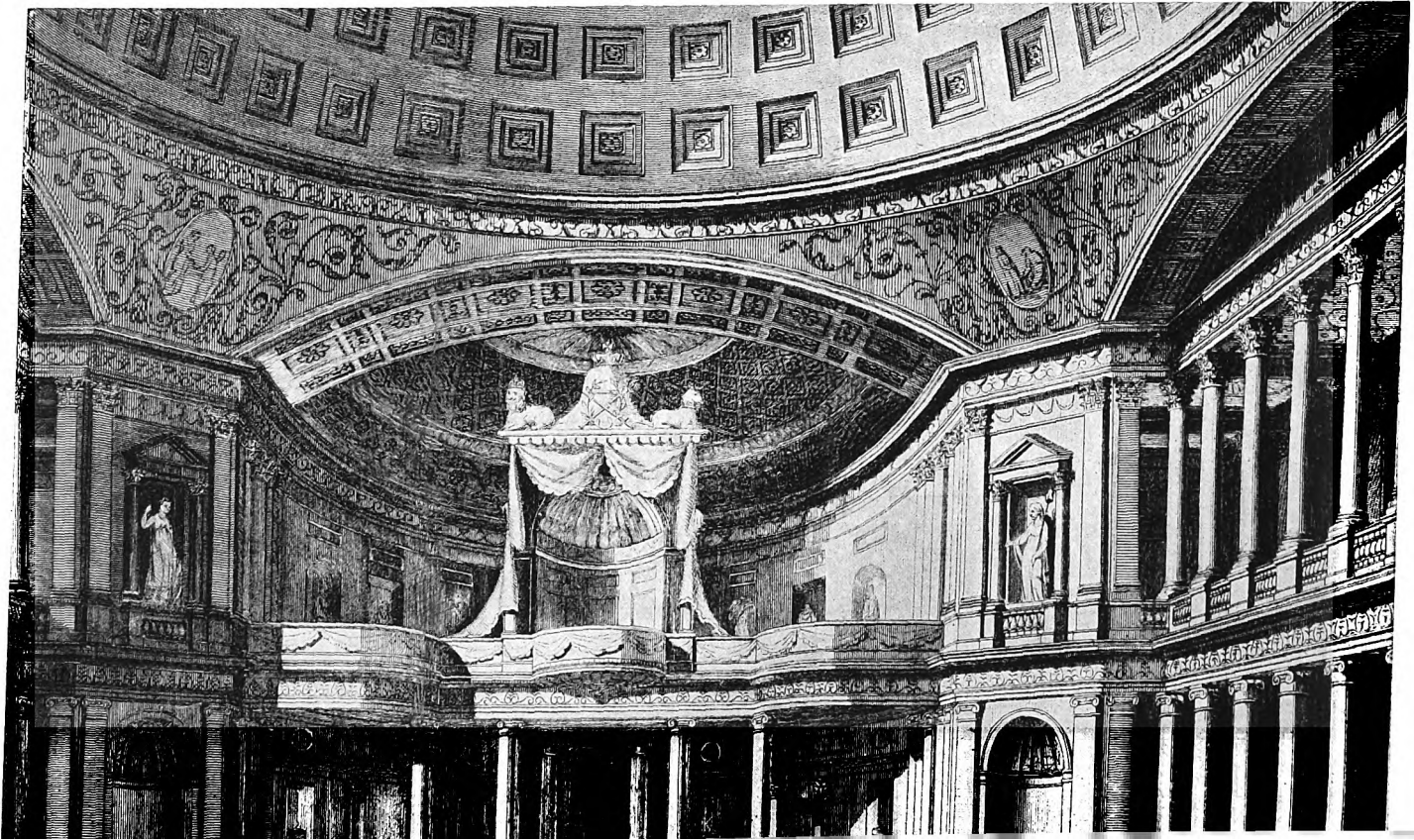
* See "The Castle of Otranto," by Horace Walpole.

then at their height; but, as we have known in our war, town and country for long pursued their usual England. The Gordon Riots were about to break out spasm was brief, and the Pantheon resumed its successful

In the 1783 edition of Ralph's "Critical Observations" the following account: "Much taste and invention played in the building called the Pantheon. It has nothing to demand our attention: on the contrary the entrance from Oxford Street may justly be esteemed a deformity in itself, and an encumbrance to the street. The inside is adorned with all the embellishment that luxury can wish for. The principal room is truly magnificent. It is lighted by a central dome of considerable magnitude. The galleries are supported by columns formed of a rare and covered composition which rivals the finest marble in and hardness. The stated diversions of this place is a once a fortnight with a ball after it, to which are admitted who purchases the tickets necessary for the purpose. Masquerades are also occasionally held here, when the building is finely illuminated, and has been allowed to exhibit a splendid scene of this kind, than is perhaps to be seen in any other country."

Angelo the younger tells us in his "Reminiscences" that his father, the famous fencing master, acted as Master of Ceremonies on more than one occasion, while "this magnificent building then in the zenith of its glory" was "the first effort of the science of the late James Wyatt."

"Here persons of distinguished rank and reputation attended the issuing of the admission tickets, and the co



was select. The suppers were hot and sumptuous, the wines were choice, and art was chastened by decorum." *

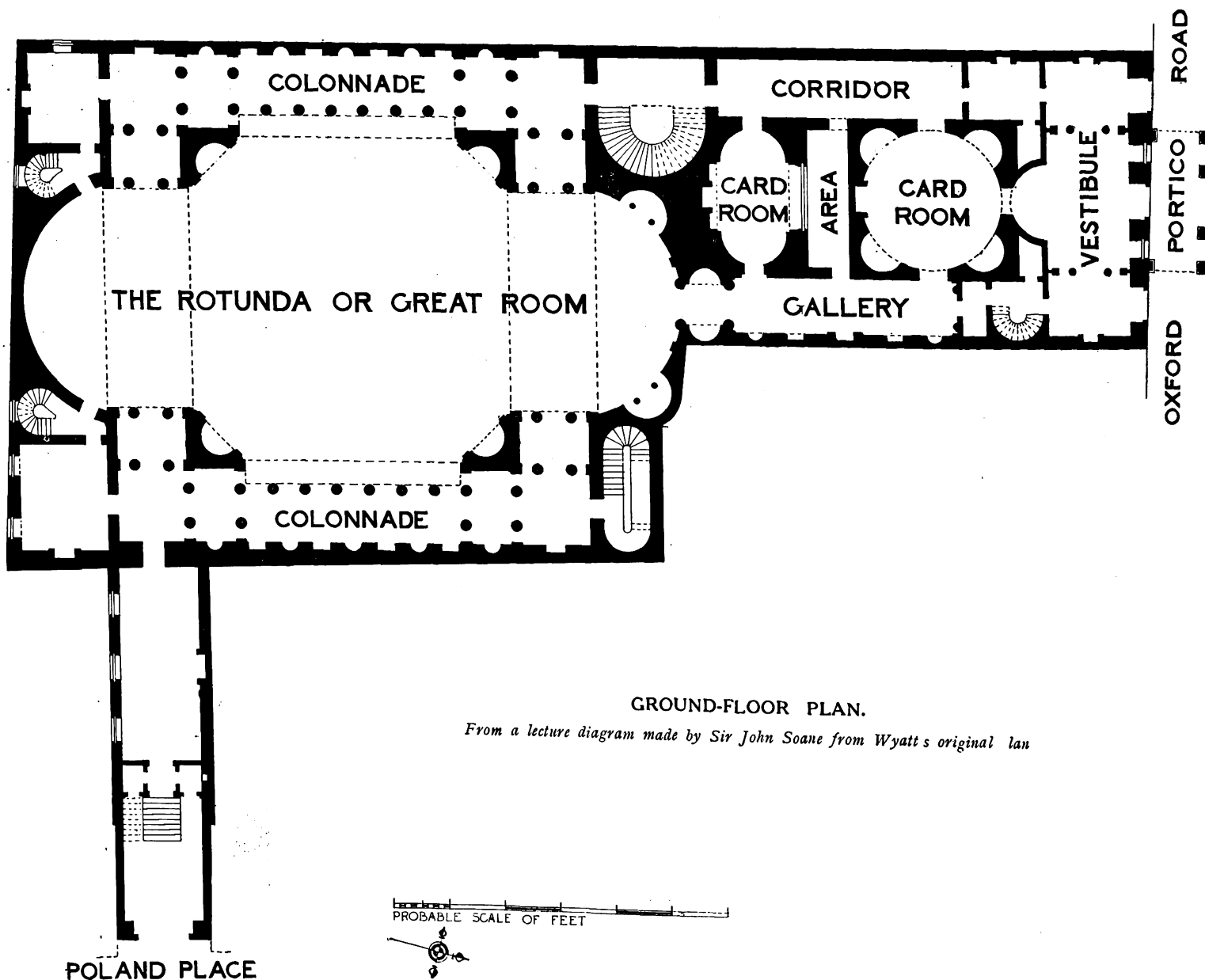
Angelo tells us that the Pantheon suffered from the establishment of Madame Corneilly's Rooms in Soho Square, on the site of the present Italian Church, which began with levity and increased to licence. "Her apartments were crowded and the Pantheon became deserted and obsolete."

In 1784 it appears to have been desirable to somewhat modify the character of the entertainments, and the *European Magazine* in May of that year has the following, accompanied by a print which is here reproduced: "The Pantheon has been the object of universal admiration. It was thought impossible to add to its splendour. However, Mr. Wyatt's creative genius has been at work, and Thursday evening will convince the public how much this gentleman is entitled to their warmest congratulations. The East and West galleries and the passages behind the Ionic colonnade are filled up with benches, and also a gallery over the orchestra for company. In this gallery there is a new organ case, decorated with a transparent portrait of Handel, by Smirke, with boys in the chiaro-scuro holding a wreath of laurel. The orchestra is considerably enlarged and will hold about 250 performers. Over the entrance and directly opposite the

* An attempt to exclude the stage was defeated by Mrs. Baddeley's friends in a scene in which she entered in triumph with an escort of fifty gentlemen with swords, and the managers were compelled to make a humble apology. Mrs. Abingdon then entered as well.

orchestra a gallery is constructed, supported by 6 new Ionic columns, like those of the original building. In the centre gallery is placed His Majesty's box lined with crimson satin and looking-glass and hung with curtains of crimson damask fringed with gold, an elegant view of which is also annexed to this number. The ceiling is elegantly painted in Mr. Wyatt's usual style of ornamental painting. The box is covered with a dome, in each side of which will be placed the royal supporters in gold. Behind His Majesty's box are seats for his attendants. The front of the box is decorated with crimson satin curtains and valances, fringed and laced with gold. The dome will be lighted up with additional lamps. The ticket for the Pantheon represents Handel playing upon the organ and a figure of fame crowning him with laurel, designed by Cipriani, and engraved by Bartolozzi." The directors of this Commemoration of Handel in 1784 were the Earls of Exeter, Sandwich, and Uxbridge, Sir Watkin Wynn, and Sir Richard Jebb.

Apart from the needs of this special and unique occasion, when the King attended and Dr. Burney published an account of the proceedings both here and at the Abbey, the real meaning of the foregoing alterations was that the peculiar vogue of the Pantheon as a place of resort could no longer be maintained, but that it was degenerating into a concert hall, and losing character as assembly rooms. The alterations described must have much diminished its unique architectural character. In fact, when Vincenzo Lunardi (died 1806),



THE PANTHEON IN THE OXFORD ROAD.

Secretary to the Neapolitan Ambassador in London, made his famous balloon ascent on September 22nd, 1784, from the Artillery Ground and descended in Herts, his balloon was secured for exhibition at the Pantheon. Hutton, in his account of his visit to London, saw it suspended under the dome.

In 1789, after the fire at the Opera House, proposals were made to carry on a theatre in the grand salon of the Pantheon with ballet and opera. This attempt was ushered in with great éclat, being visited by their Majesties. All hopes, however, were dashed by the fatal fire of 1792.

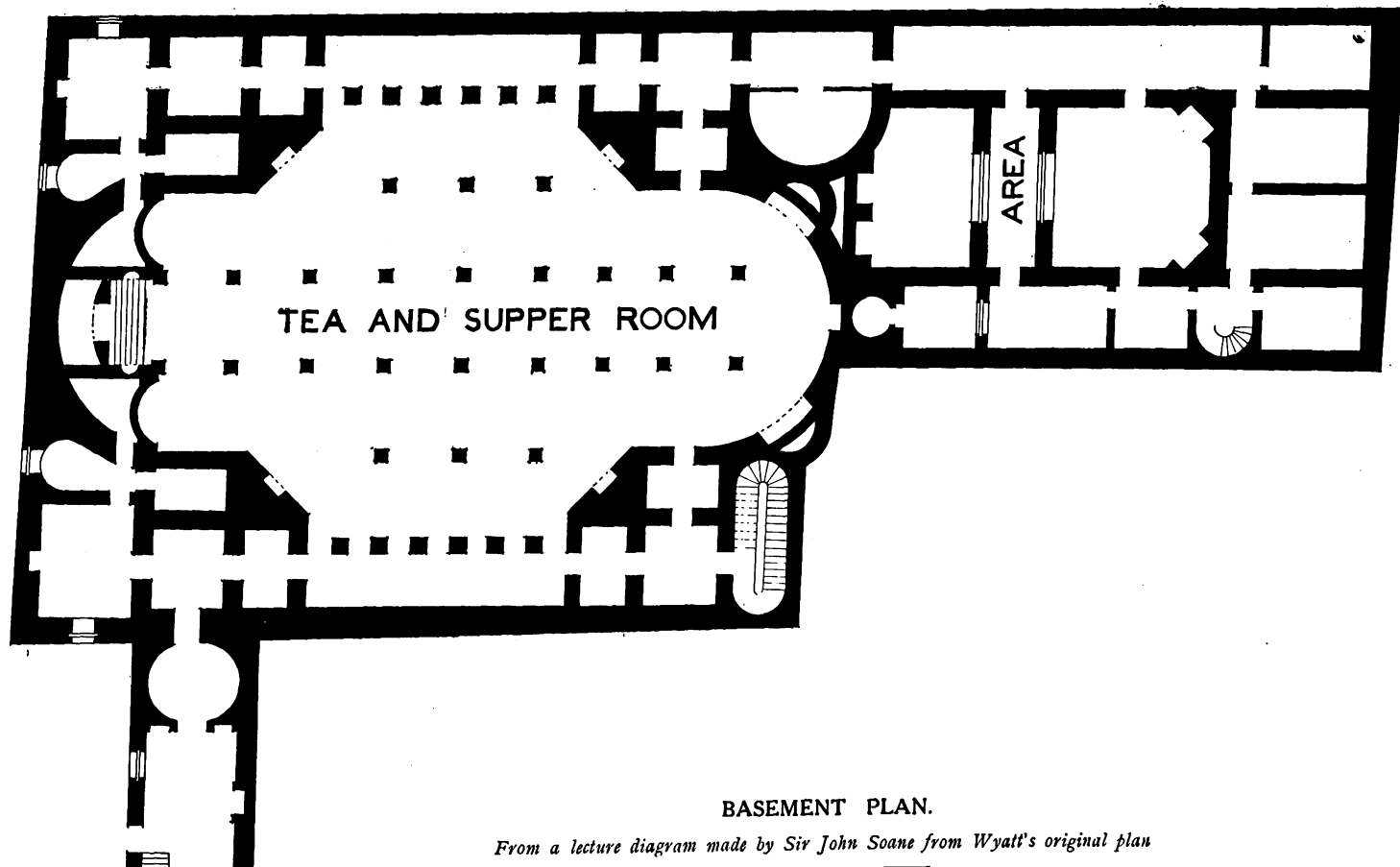
Young Angelo quotes the account written by a friend of the Wyatts who was living in Great Marlborough Street and witnessed the great fire. Mr. and Mrs. Siddons were then living opposite. There was a severe frost, and at 3 a.m. the column of fire seemed to reach the sky. "It was seen by Wyatt and the ingenious Dixon, his clerk, as they came toward London from the West." Angelo says that the timber construction of the main piers greatly contributed to the disaster. "The fire proceeded from north to south, and bursting through the boxes and galleries I distinctly saw this finest of modern temples with scagliola columns and gorgeous embellishments enveloped in flame, which, whirling to the centre of the roof, bursting a passage, exposed the interior of the lofty dome. This vast column of fire, now finding vent, raged with such irresistible violence that the firemen, finding their efforts to save the building vain, thought it prudent to retire. No

language can describe the awful sublimity of the scene, which reminded me even at the moment of the Temple of Solomon as represented in Milton's poem, when Sennacherib arraying his troops on the banks of the fiery lake."

Angelo speaks of a large picture by the late Wm. R.A., with figures by Zoffany, painted about 1770, and which gave a good idea of the interior of the Pantheon. I believe this picture no longer exists.

Dr. Burney's verdict on the career of the Pantheon is contained in the fourth volume of his "History of Music" where, speaking of the sums paid to vocalists of the class, he says, on page 504: "And yet, however exorbitant the demand or imprudent the compliance with it may seem, the Managers of the most elegant and superb building, which have done honour to Greece at its most splendid period and magnificence, have since involved the Proprietors in grace and ruin by undertakings they have more frequently had money to pay than to receive, for, notwithstanding much was disbursed to Agujari, much was likewise collected, and the dividend was more considerable than it has been since that memorable era."

The idea is plausible and ingenious, but the rise and fall of places of entertainment is probably due to a variety of reactions from the body politic, and the greatest success seems generally due to some manager, possessed of a keen sense of the inarticulate demands of the age in the matter of recreations and amusements.



BASEMENT PLAN.

From a lecture diagram made by Sir John Soane from Wyatt's original plan

NEW LIGHT ON INIGO JONES.

By W. R. LETHABY.

A FEW years ago a short article of mine on Inigo Jones's work for the Theatre was published in THE ARCHITECTURAL REVIEW.* I now want to put on record a few notes on his position as a painter and on his studies and opinions. Towards the end of the sixteenth century Inigo Jones was sent to Italy by the Earl of Pembroke to study the "arts of design"—that is, painting. Walpole says he went "to study landscape painting, to which his inclination then pointed, and for which that he had a talent, appears by a small piece preserved at Chiswick; the colouring is very indifferent, but the trees freely and masterly imagined." This painting, Mr. Horne tells us, is now at Chatsworth; it must be one of the earliest landscapes by an English painter now existing.

In 1603 a mission was sent to the King of Denmark by his brother-in-law, James I, on his accession to the English Crown, particulars of which are contained in the Duke of Rutland's MSS. at Belvoir Castle.† The party left London on June 27th and embarked on the "Carvill" *Lion* for Copenhagen, whence they went to Elsinore with a train of fifty wagons. At the end of July they returned to England. On June 28th was entered in the Belvoir accounts a payment to "Henygo Jones a picture maker xli." From the wording it seems as if this large sum might be a grant for expenses rather than the payment for a picture, and it becomes the more probable that the payment was in connection with the Denmark mission when we remember that, according to his own account, as reported by Webb, he had gone from Venice to serve the King of Denmark. The most likely reading of the evidence appears to be that he had come back from Denmark with messages from King Christian to James I, and that he was useful in the preparation of the English mission. The same accounts note a payment—"To Hyldiard for a picture of the King's Majesty iiii*li*." This, of course, was one of the artist's beautiful miniatures, and it was doubtless taken as a present to the King of Denmark.

Two points, however, are quite clear—Inigo Jones had returned from his first Italian journey early in 1603, and at that time he was a professional picture painter; that he had something to do with the mission is made the more likely by the fact that he was employed as a King's messenger to France in 1609.

Another interesting probability emerges in connection with the record of the Danish mission of June 1603. The play of *Hamlet* was first produced in 1602, and published in 1603 "from Shakespear's first draught." A revised version appeared in 1604—"The Tragical History . . . enlarged to almost as much again as it was."‡ It would be a curious coincidence if this play, laid at the Castle of Elsinore, and ending with the coming of ambassadors from England, did not contain a topical allusion to the actual mission of 1603.

When Inigo was in Rome again in 1614 he seems to have been about equally interested in painting and architecture. His sketch-book used at this time, now at Chatsworth, is nearly wholly devoted to a technical study of painting, and contains many excellent studies after Michelangelo, Raphael, and Parmigiano, with details of eyes, noses, mouths, heads,

limbs, bodies, and draperies. One of the studies, "Da un scitzo da Rafaell," is interesting as a record of a drawing which is now almost destroyed. A fragment of it is at Wilton, and it must have been acquired by Inigo at this time. There are many extracts from Lomazzo on the practice of painters. This book is signed:—

" + Roma
Altro diletto che imparar non trovo
INIGO JONES
1614."

The handwriting is fine in part, but some of it goes to show that the poor scrawled signatures on his Palladio must have been his of an earlier time. The cross before Roma shows, of course, that he was a Catholic.

There are no architectural drawings in the sketch-book. His architectural study seems to have been, in the main, to examine, so far as possible, every building described and illustrated by Palladio. His first objective in Italy was the theatre at Vicenza. Many of the drawings now at Oxford suggest very definitely that he had projected a treatise on architecture. In the sketch-book are some valuable general thoughts on architecture, which may have been notes for an introduction. I do not think that they have ever been printed. The writing is difficult to make out in the facsimile, and I do not guarantee every word, but of the sense there is no doubt. The spelling is modernised, except where the words are in italics. The thought is forcible and clear:—

"Thursday the 19 January 1614. As in design first one studies the parts of the body of man as eyes, noses, mouths, ears, and so of the rest, to be practised in the parts before one commences to put them together to make a whole figure and clothe it, and consequently a whole story with all ornaments—So in Architecture one must study the parts as Loggias, Entrances, Halls, Chambers, Stairs, Doors, Windows, and then adorn them with *Colloms*, *Cornishes*,* *Sfondati*, *Statues*, *Paintings*, *Compartimenti*, *Quadratures*, *Cartochi*, *Tearms*, *Festoni*, *Armes*, *Empresi*, *Masques*, *Folliami*, *Vasi*, *Harpes*, *Puttini*, *Serafini*, *Scrouls*, *Balustri*. . . . Lion's or eagle's claws converted into *folliami*, *Sattiros*, *Victories* or *Angels*, *Antike* heads in shells, cherubs and heads with wings, heads of beasts, pedestals, cornucopias, baskets of fruits, jewels and agates, medals, draperies, frontispieces broken and composed."

"Friday the 20 January 1614. In all inventions of capricious ornaments one must first design the ground, or the thing plain as it is for the use, and on that vary it and adorn it . . . according to the use and order it is of: as in the *cartouses* I saw of Tarquino Augusto's of Viterbo, and to say true all these composed ornaments the which proceed out of the abundance of designers, and were brought in by Michael Angelo and his followers, in my opinion do not well in solid architecture or in buildings, but in garden loggias, stuccoes, or ornaments of chimney-pieces in the inner parts of houses these compositions are of necessity to be used. For as outwardly every wise man carrieth a gravity in public places, where there is nothing else looked for, yet is inwardly easy and imagining what is free and sometimes

* April 1912.

† Historic MSS. Commission Reports, 1905.

‡ Dictionary of National Biography.

* This form of the word, as brought in from the Italian, still persists in provincial English. Many of these words probably occur here for the first time in English.

licensiously flying out, as Nature herself does oftentimes, extravagantly to delight: a man is sometimes moved to laughter, sometimes to contemplation, sometimes to horror. So in architecture, the outward ornaments ought to be solid, proportionable according to the rules, masculine, and unaffected; whereas, within the limits used by the ancients, to vary and compose the ornamental parts of the house itself and the movables within it is most commendable."

All this seems very modern in diction except for the fine phrase "flying out, as Nature does, extravagantly to delight," which has the Elizabethan swing. The thought and wording is far beyond that of most of our architectural writers before Ruskin. We can all now agree that "one must first design the thing plain as it is for the use and on that adorn it."

Inigo Jones must have continued to practise painting in connection with the many masques he produced at Court. A record of the Painter Stainers Company of London shows that on May 17th, 1635, "Mr. Inigo Jones, the King's Surveyor, was invited to dinner and very lovingly came and dined with the Company."* On an interesting design, published in the *Burlington Magazine* in 1913, is a note written by Inigo himself—"For the painting in oil of the open wall with landscapes in the garden at Oatlands, 1637: to be a land-

scape only and no compartment." This apparently landscapes were to be painted in panels, probably himself.†

In his architecture practically every detail of his work is copied from Palladio; the front of the Hall is a compilation from only two or three. Sir C. Wren in turn founded his style on Inigo Jones than is generally understood; the use of sunk-joints for both storeys of the flank of the cathedral was borrowed from Whitehall,† also the decorative carving with the capitals. Amongst Inigo Jones's Oxford was a study for a cathedral with two western towers which must have studied.

* At Dulwich College is another record of Mr. Jones dining out.

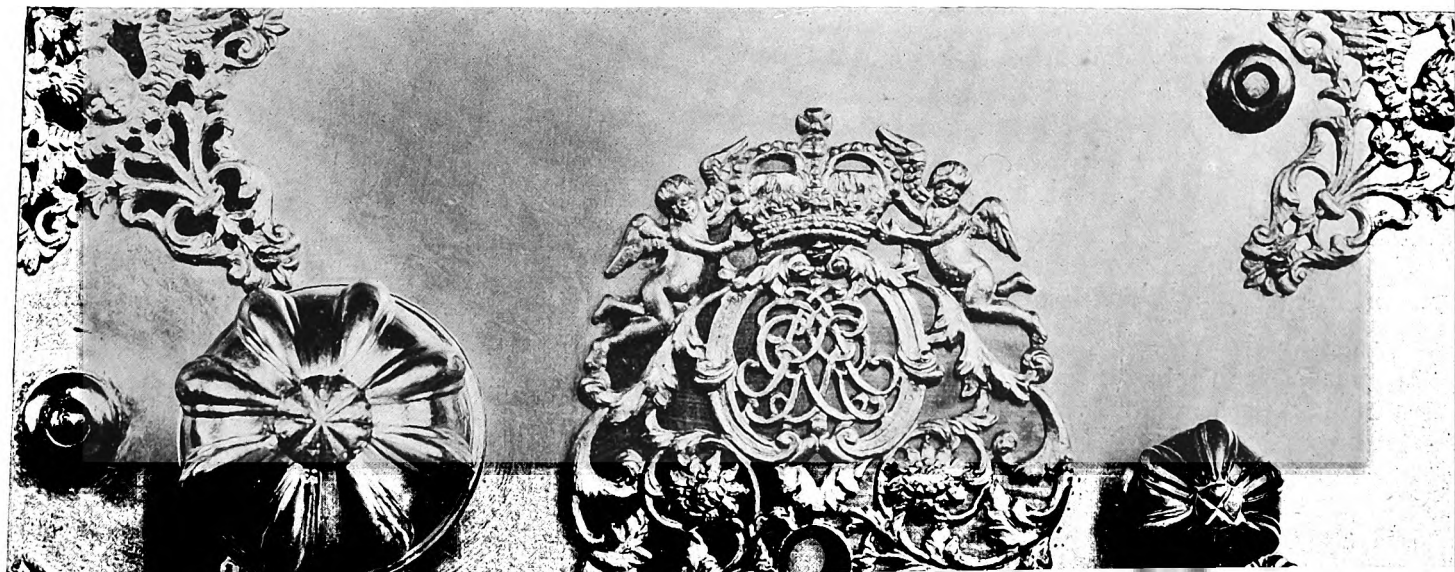
† On the back of this drawing were three reference letters in Greek observed the use of Greek letters on other drawings. Other drawings at the same time, for a ceiling at Wilton, and for furniture, seem to be Webb's work. Indeed, it may be doubted if Jones in 1648-9, a beginner, could have given more than general advice for Wilton.

‡ In the *Builder* of July 25th, 1913, I endeavoured to show the pavilion staircases of one of the large designs for the complete Palace of Chambord, founded on the famous central stair of the Palace of Chambord. This stair in 1609. A design in which an adaptation of this staircase more likely to be by Jones than by his follower Webb. Ashburnham, on the other hand, is wholly Webb's; the site was not obtained until 1610.

RECENT ACQUISITIONS AT THE VICTORIA AND ALBERT MUSEUM.

VAST and comprehensive as its collections are, the Victoria and Albert Museum, South Kensington, is continually making additions, the new exhibits being sometimes acquired by purchase, and sometimes, and more often, by loan or bequest; in connection with which last the fact is worth recording that, while the annual grant for the purchase of objects has, under War conditions, been suspended, the deficiency has been made good by the remarkable number

of important gifts that have been made by public persons. In this way a fresh interest is always being brought to the Museum, which, unlike many of its kind, is made the fullest extent possible, to be reflective of current movements and events. Thus, for example, in the Architectural Court we may now see photographs of Reims and other great buildings of Belgium as they appeared before their destruction by the Germans; also casts of the



which the enemy has thought fit to strike in commemoration of what he regards as his own great achievements—medals which, be it noted in passing, display the same coarseness and lack of grace that are characteristic of all modern German art and architecture. Another exhibit which shows that the Museum authorities are alive to topical interests is seen in the admirable Shakespeare Memorial Exhibition which has been open for some months past, and to which reference has already been made in *THE ARCHITECTURAL REVIEW*; while the recent exhibition of the sculpture of Ivan Meštrović and Auguste Rodin proclaims a breadth of outlook and catholicity of taste which will give adequate representation to what is most notable in the art of the present as well as recording the art of the past.

An official review of the principal acquisitions during the past year has just been issued, and in the course of a prefatory note Sir Cecil Smith, the Director of the Museum, emphasises a point which is of special significance at the present time. He says:—

"It cannot be too often recalled that examples of the best productions of industrial art are of vital importance in the education and inspiration of the designer and craftsman, and that skill in design is likely to play a most important part in the keen competition which is expected to arise in trade after the War. The practical monopoly in certain industries which had been established to the detriment of this country through the successful co-operation of chemist and manufacturer is notorious: it is perhaps less well known that of recent years a similar co-ordination of art and

manufacture was beginning to produce similarly successful results for them in the sphere of industrial art. Such a movement was long ago initiated in England and has recently been revived with some promise of success. It is evident that the Victoria and Albert Museum, as the principal museum of applied art in Great Britain, with important subsidiary collections for circulation among provincial museums, is vitally concerned in all such matters; and benefactions of works of applied art may consequently be regarded as of special utility at the present moment."

One of the most important gifts during the past year was the collection of works and photographs formed by the late Sir Lawrence Alma Tadema, O.M., R.A., presented to the Museum by a body of subscribers as a memorial to the artist. This library, which has been given a separate position near the entrance to the reading-rooms, was dealt with in an illustrated

article in *THE ARCHITECTURAL REVIEW* for February last, and calls therefore for only passing mention now.

In the Department of Architecture and Sculpture the number of new acquisitions totals ninety-six, though most of these belong to a collection of Japanese netsuke. Among the remainder, the most noteworthy are the little torso of a girl by Henri Gaudier-Brzeska—a sculptor of Polish descent but of French nationality; the bust of Alma Tadema by Onslow Ford; and the noble torso of the hero Strahinić Ban, by Ivan Meštrović, this having been presented by the Serbian Government as a memorial of the exhibition of the artist's work which was held during the summer. Strahinić Ban—Prince Fearnought—was renowned among the Serbian heroes for the beauty of his body, and the torso was made to represent him in the group of heroic marbles designed in connection

with the projected temple of Kosovo: it shows a body sheathed in muscle, with the broad back and tapering waist that have served as a type of lion-like strength to many primitive artists.

In the Department of Ceramics the new acquisitions include a rare dish of Bristol delft ware presented by Mr. J. W. L. Glaisher, F.R.S., the subject of its decoration being "The Taking of Chagre in the West Indies by Admiral Vernon, 1740," and some fine Continental porcelains, presented by Major Dingwall. Among the latter is the commemorative group here illustrated. This was made at the factory of La Courtille, one of the most important hard-paste porcelain factories of Paris towards the end of the eighteenth century. It shows Cupid offering the heart of France to the infant



FRENCH PORCELAIN COMMEMORATING THE BIRTH OF THE DAUPHIN, 1781.

Dauphin, who sits on a pedestal beside his mother, Queen Marie Antoinette, in the presence of Apollo, Minerva, and Hercules; two children at the base supporting a medallion with a bust in relief of Louis XVI, while a third at the back holds an escutcheon with the arms of the Holy Roman Empire. Another noteworthy acquisition is an early sixteenth-century Italian majolica panel, "Christ washing the feet of the Disciples," by "Maestro Iero," of Forlì; this was presented by Mr. Henry J. Pfungst, F.S.A. Of much interest, too, are a statuette of Voltaire modelled by Keeling and made at Etruria under Josiah Wedgwood's direction, and a collection of decorative pottery and tiles made and painted by Mr. William De Morgan at his works at Chelsea and Fulham, presented by the late Mr. Archibald Anderson and selected by him to fit into a scheme of interior decoration carried out by William Morris. The permanent collection of stained glass

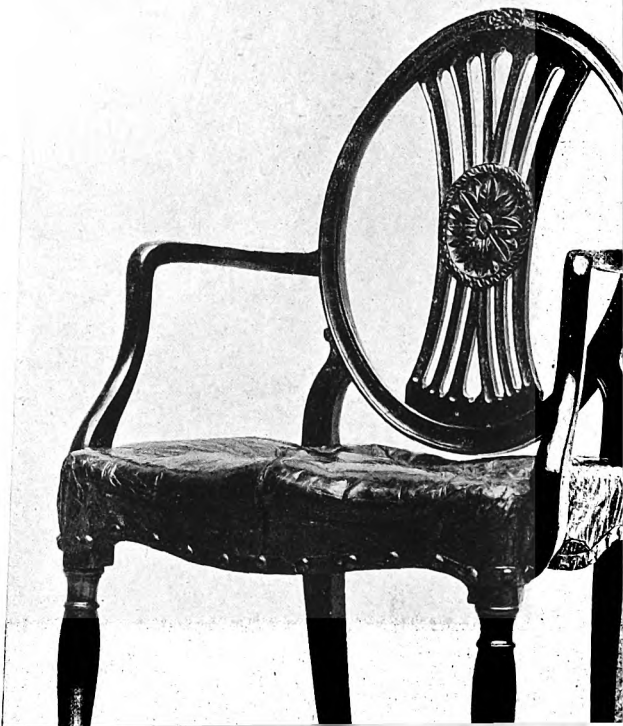
has been supplemented in a most valuable manner by a loan of twenty-one examples of English work contributed by Mr. Arthur C. Radford, F.S.A. The majority belong to a type otherwise very scantily represented in the Museum, namely, the domestic armorial glass of the Tudor period. The specimens, which for the most part came originally from Cowick Priory, near Exeter, and the palace of Nonesuch in Surrey, show the essential qualities of the best glass of the time, and rival in beauty of effect the work of the Early Gothic period. They display the blazonry and insignia of Henry VIII and other members of the royal house, and are of special interest as illustrating the passage in motives of decoration from Late Gothic to Early Renaissance art. Other noteworthy pieces comprised in the loan are a thirteenth-century roundel with a figure-subject apparently depicting the building of a church, and believed to have come from a medallion window in Salisbury Cathedral; a panel with portrait head of one of the daughters of Edward IV, from the great "Becket window," set up by that king in the north-west transept of Canterbury Cathedral, which suffered from Puritan iconoclasm; and a seventeenth-century enamelled panel with the arms of Egerton.

The Department of Engraving, Illustration, and Design has acquired a large number of works, these including examples of the best of those excellent lithographic posters that have been such a revelation in the Underground Railways of London; some eighteenth-century Chinese painted wall-papers; a manufacturer's pattern-book of door furniture, etc., of about the date 1820; a series of 179 water-colour copies by E. W. Tristram of mural decorations in Westminster Abbey and various cathedrals and churches in England

dating from the twelfth to the fourteenth century, one drawings and tracings of stained glass, etc., by Mr. Stanley H. North; and a drawing of a Chelsea Hospital designed by Wren, presented by Starkie Gardner.

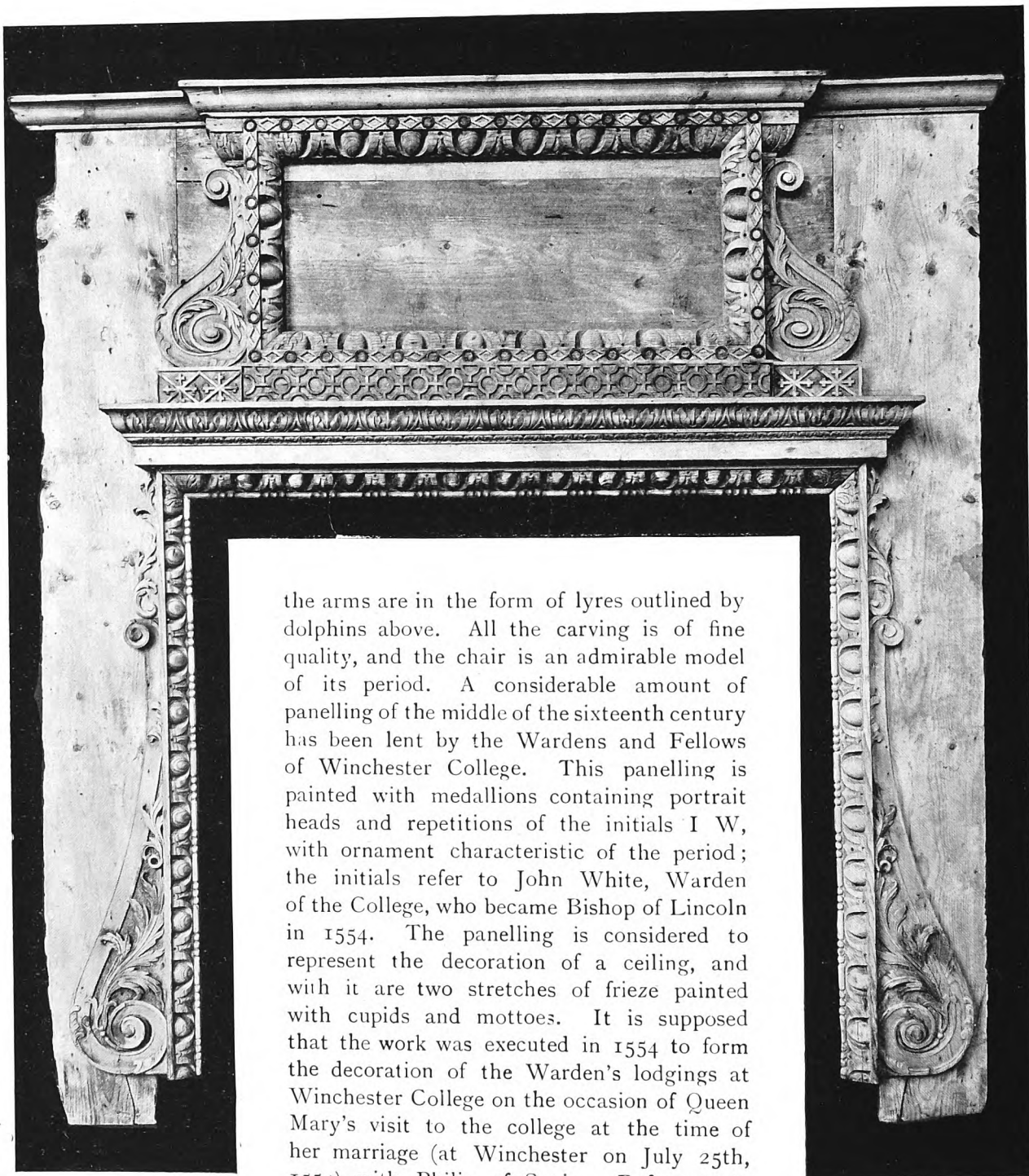
In the Department of Metalwork among the are the following: A beautiful English silver octagonal form delicately engraved with a monogram and a foliated cartouche and bearing the London hall-mark—presented by Sir John F. Rotton, K.C., through the Art Collections Fund; a pulpit gate in wrought iron workmanship of about the year 1700 (illustrated clearly showing the influence of the great French style of the Louis XIV period—presented by Sir George Sutherland; a portion of an English cast-iron fireback of late sixteenth-century workmanship—presented by Mr. Aymer; a group of Japanese sword-furniture; a very curious clock made to tell the hours according to the Chinese calendar (before 1872); an eighteenth-century brass moulded "rat-tail" spoons; and a Saracenic steel helmet of the sixteenth century, with fine "damascened" patterned wire.

The Department of Woodwork has been obtaining, by gift, several interesting examples of furniture and woodwork, the section which stands in need of strengthening. Mr. F. L. Lucas presented two Anne cabinets, both veneered with the figured walnut, which were used at that time with considerable effect. A pair of arm-chairs and ten chairs with oval backs of the Queen Anne style were given by Mr. Sannyer Atkin; one of these is shown below. Through the Office of Works were ob-



excellent pinewood chimneypieces of the first half of the eighteenth century, removed from the Office of the Land Registry in Lincoln's Inn Fields. One is carved with a central panel bearing a festoon of drapery; the other (illustrated on this page) has a low overmantel and is decorated with mouldings and volutes enriched with foliage. The Office of Works also presented the framework of a door and an architrave, in the style of Robert Adam, from Great George Street, Westminster, and a section of the external cornice of Chelsea Hospital,

the design of Sir Christopher Wren; and have also lent four doors from State rooms at Hampton Court Palace and Kensington Palace, the former being fitted with gilt brass locks elaborately ornamented and of masterly finish; they belong to that portion of the Palace which was designed by Wren; one of them is illustrated on page 73. Another new acquisition worthy of special mention is a chair of the late eighteenth century, given by Sir George Donaldson. This chair has a lyre-shaped back, the upper rail terminating in lions' heads;



CHIMNEYPEACE FROM
LAND REGISTRY OFFICE.

the arms are in the form of lyres outlined by dolphins above. All the carving is of fine quality, and the chair is an admirable model of its period. A considerable amount of panelling of the middle of the sixteenth century has been lent by the Wardens and Fellows of Winchester College. This panelling is painted with medallions containing portrait heads and repetitions of the initials I W, with ornament characteristic of the period; the initials refer to John White, Warden of the College, who became Bishop of Lincoln in 1554. The panelling is considered to represent the decoration of a ceiling, and with it are two stretches of frieze painted with cupids and mottoes. It is supposed that the work was executed in 1554 to form the decoration of the Warden's lodgings at Winchester College on the occasion of Queen Mary's visit to the college at the time of her marriage (at Winchester on July 25th, 1554) with Philip of Spain. Reference to "the paynted chamber" is found among the records of Winchester College under the date November 18th, 1554.

FIRST HALF OF THE
EIGHTEENTH CENTURY.

The only purchase of the Department of Woodwork during the year was of five pieces of moulded plasterwork of the early seventeenth century removed from the "Volunteer Arms" at Copley, near Halifax. This purchase, agreed upon before the War, was completed on the demolition of the inn in the early part of the year, when the plasterwork was taken down and transferred to the Museum. The building, formerly known as Copley Old Hall, was the ancient home of the Copley branch

of the Savile family; and the plasterwork, which formed the frieze, overmantel, and part of the ceiling of the principal room of the house, bears the arms of Thomas Savile of Copley (b. 1602) and Frances his wife. The design is of an interesting character, and unlike any work of the kind already in the Museum.

We are indebted to the Director of the Museum for the photographs here reproduced.

CLASSIC ARCHITECTURE IN TRIESTE.

IN the near future architects travelling in Italy will not be content to limit their studies of the Renaissance to the famous buildings in the cities of the peninsula, but following in the steps of Robert Adam and Clerisseau they will make their way to the Dalmatian seaports, and armed with pencil and note-book will lay siege to certain architectural masterpieces which, prior to the War, were to the majority of Englishmen practically unknown.

In view of this, it will not be inopportune to discuss the ancient city of Trieste, the Tergeste of the Romans, which, apart from its commanding situation as the heart of the Adriatic, possesses especial architectural interest.

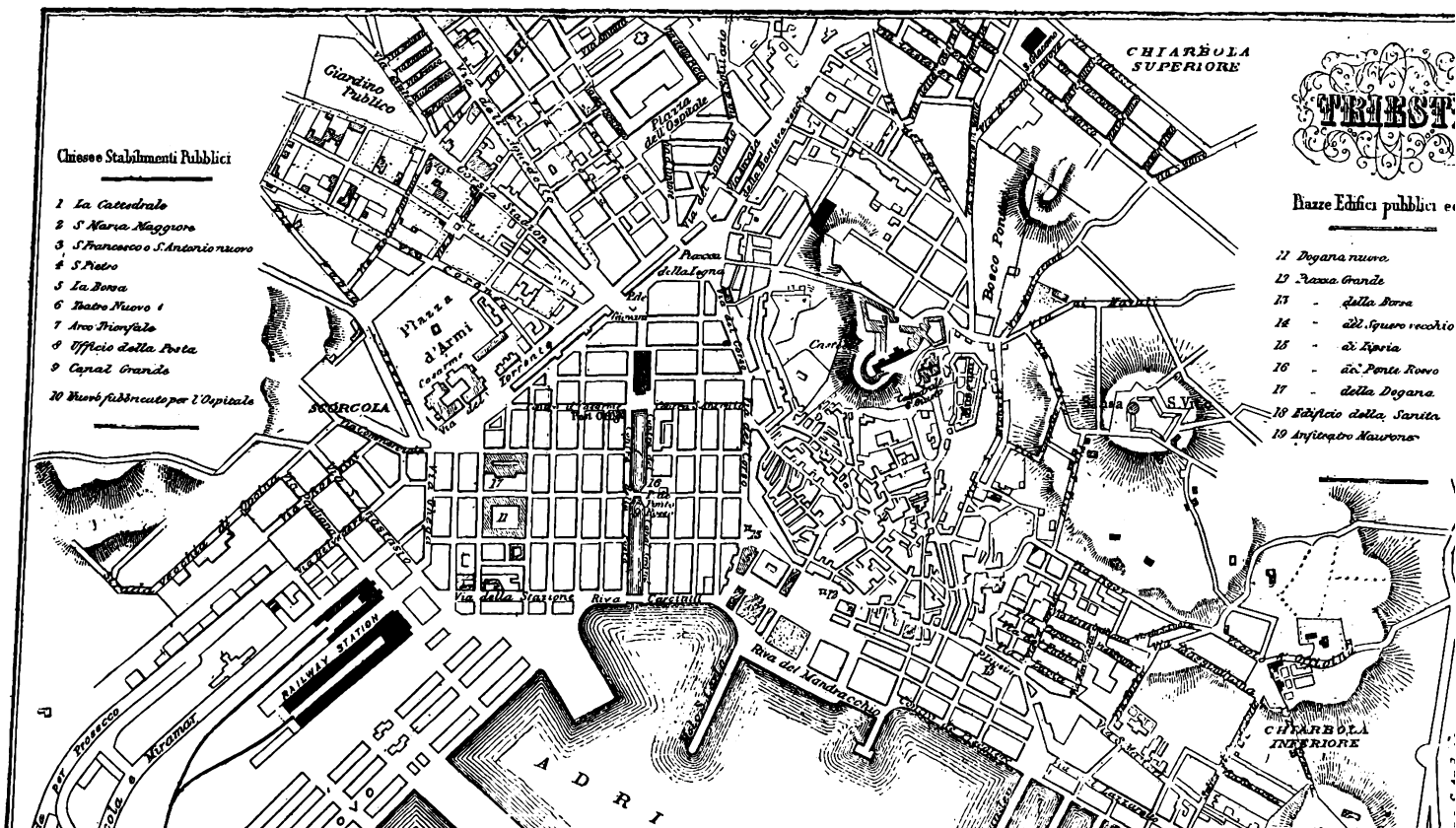
For two thousand years the city has been the bone of contention between rival states. It was a place of some importance long before the Roman conquest in 179 B.C., and was leagued with other seaports on the Istrian shore, whence issued the pirates who plundered the Adriatic. The Romans fortified the neighbouring city of Aquileja to keep the Istrians and other tribes in check, and moving in force from the latter place brought the entire province under their dominion. Trieste was reduced to the status of an ante-mural fortress, a mere outpost of Aquileja. From this subordinate position it rose during the Augustan Age to be the market of the cis-Danubian provinces, and formed the hub of the radius of military roads converging from Italy and the outer lands.

With the transference of the Roman capital to the East, and during the Gothic domination of Italy, the condition of

this maritime port was fair. The devastating hordes swept clear of its walls, but destroyed Aquileja, spread in their path. Eventually the Byzantines held the city in 789, when it passed to the Franks, and its ancient government was changed for the Baronial system.

Trieste was visited by the Venetians in 1202, with a view to the conquest of Constantinople, and the city promised obedience and naval support. With the fall of Turin in 1381, which ended the enmity between the republics of Genoa and Venice, the seaport was recognised as independent of Venetian suzerainty; but in the year 1420 the city was yielded in perpetual dominion to the Ducal House of Austria, for it was thought that with the powerful support there could be no question of its independence. The Venetian procedure roused the enmity of the Venetians, and at last a treaty was concluded.

Charles V, who came to the dominion of the Austrian Empire while King of Spain and Sicily, realised the importance of the place for commerce, and prepared for its improvement. Other factors intervened, and affairs were maintained on the old course. The Venetians were becoming increasingly powerful and would gladly have held the city, which they occupied for a short time in 1508. In the early years of the seventeenth century Venice was in undisputed control of the Adriatic, but the Austrians had the burden of rebuilding Trieste, now a population of three thousand. Under Maria Theresa a plan was formulated and partly realised for forming an





PALAZZO CASCIOTTI.

Pertsch, Architect.

commercial shore by the union of Trieste, Fiume, Buccari, Segna, and Carlobago.

By the third quarter of the eighteenth century the port became the most prosperous in the Adriatic. But the tide of Napoleon's ambition was destined to alter matters. After the victory of Austerlitz, by the Treaty of Presburg, Venice, Friuli, Istria, and Dalmatia were joined to the kingdom of Italy. Trieste was constituted part of the province of Illyria, and suffered much during the naval blockade. At the Congress of Vienna it was restored to Austrian domination and was absorbed into the kingdom of Illyria; it was allowed, however, to retain its character of a free port.

The nineteenth century witnessed the rise of the city to a position independent of, and quite distinct from, the neighbouring littoral, and it soon became what its natural advantages predetermined—the principal seaport of the Dual Monarchy, with the title of Imperial City.

The possession of Trieste by Italy is more momentous than the sentimental reason of conquest; it means the regaining of a lost jewel to the crown. For despite the many vicissitudes it has suffered, this colony of Tergeste, planted by Vespasian in Istria, is as truly Italian as Spalatro and other towns on the Dalmatian coast.

The harbour is in the form of a gigantic crescent facing north-west. It is bounded on the south-west by the lighthouse mole, and on the north-east by the new Lazaretto, with anchorage for vessels in quarantine. Between these distinguishing landmarks six straight moles jut into the sea at equidistant intervals. The great mole forming the western horn of the crescent was built in the middle of the eighteenth century; but the lighthouse, with its casemated base, belongs to the first half of the nineteenth century. Six years ago the harbour was considerably extended, and many other improvements were effected.

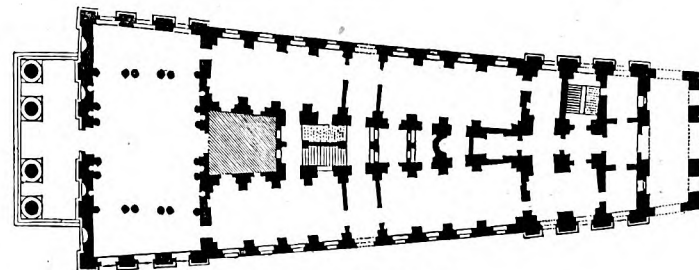
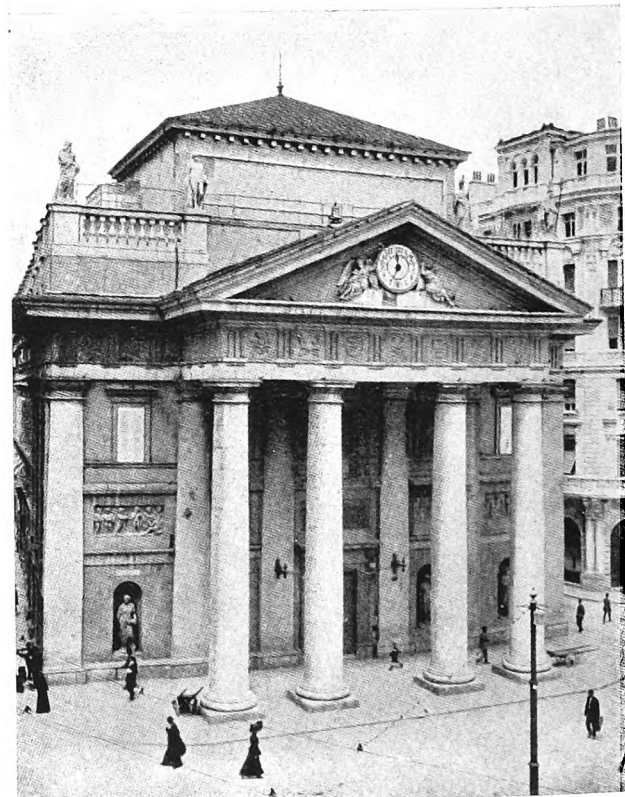
Notwithstanding the architectural excellence of many of the buildings in Trieste, there is singularly scant information concerning them, and a mere catalogue of names conveys to the mind but little idea of their style and character.

We can pass over the fifth-century Basilica of S. Giusto with its Roman fragments built in the walls, the early seventeenth-century church of St. Peter, the ancient cathedral of Santa Maria della Maggiore, the Jesuit Church built by Padre Pozzo, the Protestant and the Greek Churches, to enter upon

a discussion of the works of modern Classic pretensions which were designed during the first half of the last century.

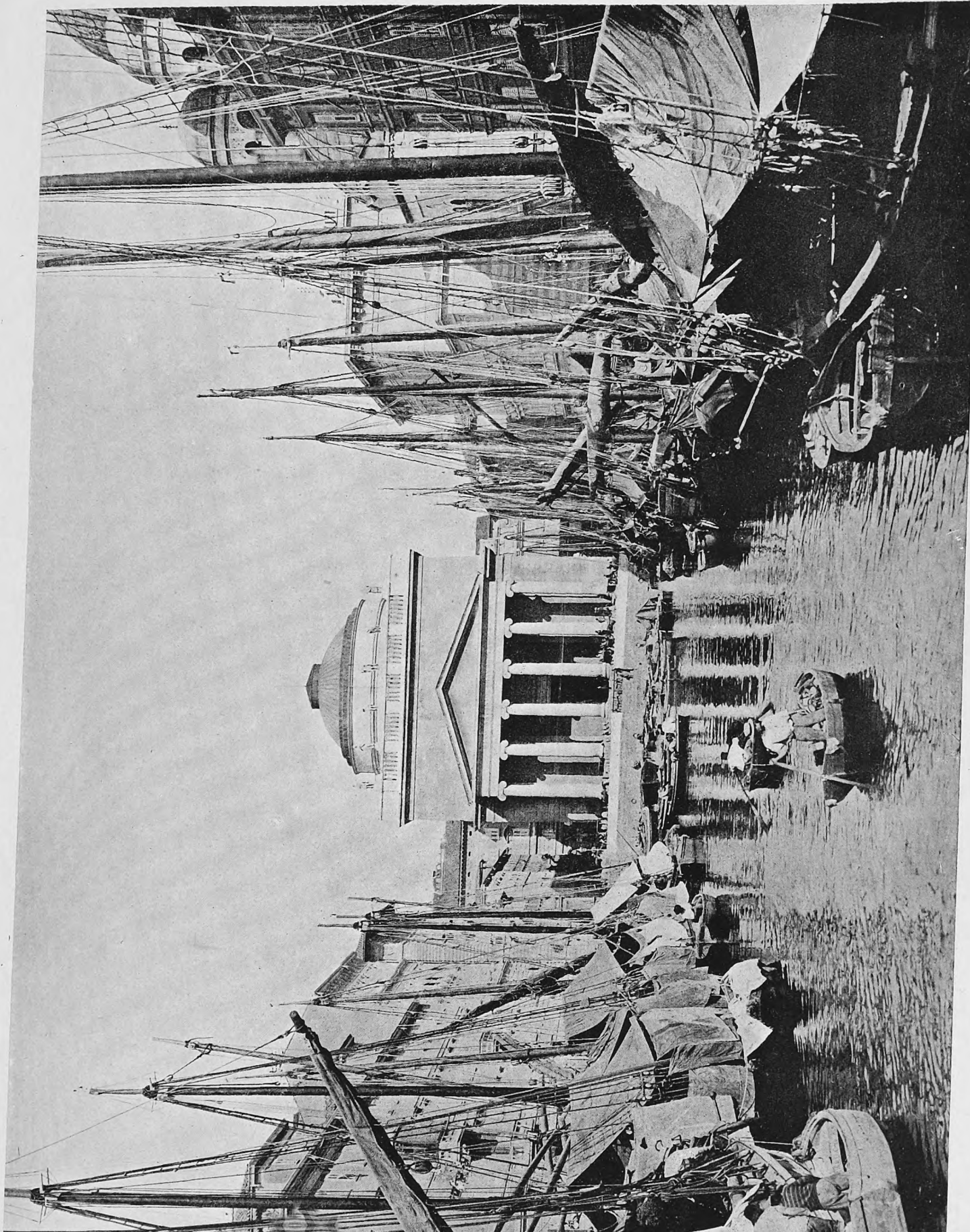
At this juncture, in order fully to appreciate the buildings of the city, it will be as well to consider the manner in which the achievements of French architects during the Napoleonic period reacted on the Italian and Austrian architects a century ago.

In the later expressions of French architecture, especially of the Empire, there is evidence of Italian inspiration, more particularly of the period of the Renaissance before the decline; but in such matters the French are masters of architectural finance, and gave compound interest for the convenient loan, although how this eventually profited the Italians remains to be explained. The changed conditions and the chaotic political events in Italy, consequent on the Napoleonic conquests, brought about an enforced contact with French idealism and modernity. This influence, for more than a quarter of a century after the fall of Napoleon, flashed through every social centre in the peninsula, and proved to be the genesis of Italian unity. When the French host fell upon the helpless provinces of Northern Italy the people were in despair; they had no clear perception of what the future held in store for them, neither could they realise that the ordeal to which the conqueror subjected their fair country would ultimately prove its salvation. The forced contact with France brought about an astonishing and rapid change, for the Italians were raised in a few years from a despicable position to their ancient status, and, partly from fear as well as from thankfulness, they assimilated the benefits that were offered by France. The Napoleonic period of Italian architecture does not imply a break with the



THE BOURSE.

Molari, Architect.



old tradition, which had survived, although faintly, through the seventeenth and eighteenth centuries; on the contrary, it proves how susceptible tradition is, even when neglected, to the impact of fresh theories. Napoleon's true destiny was to inculcate the modern spirit throughout Europe, and this he set out to achieve in the name of his adopted country. The flame of modernity rose in Italy and blazed to intense brilliancy. It survived the intrigues of Napoleon the Little and of the Austrians, who were irresistibly brought under its spell. Fanned by the genius of Mazzini, of Garibaldi, and Victor Emmanuel, Italy surely mounted to the proud position she holds to-day.

Despite the autocratic regime of the Austrians, Trieste is indubitably an Italian city. The population in sympathy and language are Italian, and the buildings under discussion, though in the main the product of Austrian architects, exhibit marked Franco-Italian tendencies.

Chief among the monuments of the Città Teresa, or new town, is the church of San Antonio, designed as a terminal

massing. The vertical lines of the hexastyle Ionic portico relieved by the square attic, and the flat dome towering over the form a fitting *coup d'œil* to the perspective of the canal and the fastidious repetition of the three-storeyed houses on each side, each ornamented with richly sculptured panels. Noble architectural sympathies were chiefly devoted to Italian Classicism of the Empire school, but following the wave of fashion for Greek models then spreading through Central Europe, the Museum of Sculpture, based on the Theseion at Athens, and the Burgthor, a Doric propylæum, both in Vienna, can be cited. Following the success of his church at Trieste, Noll was commissioned to design the lighthouse on the Mole in the form of a column with a casemated base of elaborate masonry; this he completed in 1833, and with its completion his connection with the seaport ends.

Another celebrated architect who laboured to embellish Trieste was Matthew Pertsch, who built the Palazzo Casciotti, the Casa Panzera, and the front to the Grand Theatre.



GENERAL VIEW OF THE HARBOUR AND LIGHTHOUSE.

ture to the Grand Canal. This building follows the theon motif adopted for small churches throughout Italy at this time, and in some respects is similar to the Chiesa la Gran Madre di Dio at Milan, which was begun in 1818 by Ferdinand Bonsignore and continued by Charles Félix. There can be no doubt of the influence of Percier and Fontaine's design for the Chapelle Expiatoire in Paris on these designs, the Napoleonic reaction continued in Northern Italy until as late as the middle of the last century. The Cavaliere Francesco Nobile, at the time Hofbaurath and one of the four members of the School of Architecture in the Academy of Arts in Vienna, was the architect of the Church of San Antonio.

Palazzo Casciotti is a revelation of modern composition (see page 78); it stands near the Hôtel de Ville, and was built in 1801 as a town residence for the rich Greek merchant Demetrio Casciotti. It is decorated with sculpture illustrating the benefits of commerce and navigation. The external treatment of this building is striking; the proportion, scale, and variety of interest being flawless. Here is to be seen no pedantic application of columns and pilasters, no alternation of pediments and architraves disturbed with crossettes, but a direct statement of fact expressed in those terms of rich simplicity which always distinguish the work of a master. The design is closely allied to the historic buildings of Athens.

CLASSIC ARCHITECTURE IN TRIESTE.

commodious for the wants of the increasing population, it was determined at the close of the eighteenth century to erect a new theatre. The architect Tommasine was asked to furnish the design, but the carrying out of it was left to the celebrated Jelva, and the principal façade to Pertsch, in view of his success with the Palazzo Casciotti. The theatre was opened in the spring of 1801.

Another interesting piece of work is the house Pertsch designed for Doctor Panzera. For this the architect had recourse to the models of Peruzzi and Palladio. Here is to be seen the pleasing interlude in street architecture of a semi-circular building, with plenty of wall surface between the columns, acting as a foil to the monotonous fenestration of the adjoining buildings.

Among other buildings erected in Trieste during the Napoleonic period is the Bourse, which, although no longer used as an exchange, still bears the name; it contains the offices of the Chamber of Commerce and Industry. This Exchange was designed by Molari in 1802, and was built with subscriptions raised privately. The accompanying illustrations (page 78) show the magnificent portico, of Roman Doric, and the unusual disposition of the plan necessitated by the converging streets. For thirty-eight years the Bourse was thronged with merchants and those engaged in the shipping interest. But at this period a new site was acquired facing the Grand Theatre, formerly occupied by the Dogana Venetia, or old Custom-house, on which to build the new Tergesteum. Molari was asked to design the building, which he completed in 1842. Here are the reading-rooms of the Austrian Lloyd—offices of the three sections of the same corporation. The interior treatment of the public cross gallery resembles on a large scale the Burlington Arcade in Piccadilly.

No description of the architectural attributes of Trieste would be complete without some mention of the nineteenth-century town mansions, more particularly those built after 1840. These include the Palazzo Revoltella, erected from the designs of Hitzig, an imposing astylar building of three storeys, with the principal apartments at the second-floor level; the Villa



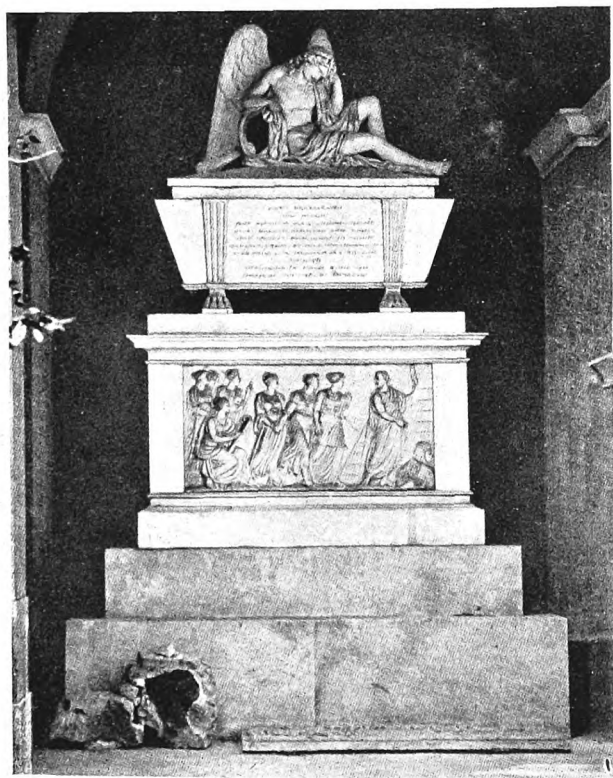
THE GRAND THEATRE.
Pertsch, Architect.

Bottacin, built in 1854 by the architect Signor Bernardi; the Ferdinandiana, by Hitzig; and the Villa Revoltella, by the same author. Two other buildings of interest are the Civil Hospital, completed in 1841 by the architect Corte, and the Poorhouse, built in the year 1846. In addition the city boasts several theatres of unique interest, such as the Armonia, built by Dr. Andrea Scala, and the Mauronea, designed in 1827 by Ferrari, the then city surveyor.

Before finishing the sketch of the chief seaport of Austria-Hungary mention must be made of the Winckelmann Museum, and the monument erected to the great archæologist in the cemetery. "Winckelmann, by contemplation of the ideal works of the ancients, received a sort of inspiration, through which he opened a new sense for the study of art. He is to be regarded as one of those who, in the sphere of art, have known how to initiate a new organ for the human spirit." The son of a poor tradesman, Winckelmann spent many years in Italy, and died in Trieste on June 8th, 1786, having been assassinated and robbed at the Albergo Grand by his servant. His fame and service to art were not allowed to remain unrecognised. In 1830 a Doctor Rosetti accomplished his project to erect a monument to the archæologist's splendid talents, and the present monument was erected near his burial-place. The ground, no longer used as a cemetery, is now a plantation destined to protect the Roman remains found in Trieste from time to time. It thus transpires that Winckelmann, who reached Trieste by chance, rests in the midst of specimens of the monuments he revered in other parts of Italy, and of whose existence in such profusion at this extremity of the Julian Alps and the Adriatic Sea he never dreamed.

As previously mentioned, the majority of the population on this coast are of Italian extraction; Italian is the language commonly used; and the interests of the whole community are Italian. Well may it be Italy's ambition and right, therefore, to bring Trieste within her sway, and thus to dominate both shores of the Adriatic and to rehabilitate the territory once governed from Rome.

A. E. R.



TOMB OF WINCKELMANN.

WELSH HISTORICAL SCULPTURE IN THE CARDIFF CITY HALL

IN the staircase hall of the City Hall at Cardiff a series of statues of prominent personages in Welsh national history is to be unveiled this month by the present Secretary of State for War, the Right Hon. D. Lloyd George. We are chiefly concerned now with the statues themselves, each of which is here individually illustrated; but we would wish first to make a comment on the general scheme. The staircase hall is one of the most striking features of the Cardiff City Hall. There are

70 broad flights of stairs leading up from the vestibule on the ground floor to the large landing which forms an ante-hall to the council chamber on the first floor, this ante-hall being embellished with ranges of polished marble columns and a high bronze balustrading, and intended originally to have had fine ceiling painting by Charles Sims, though this unfortunately has never been carried out. On the walls of the staircase are two large niches, designed to receive sculpture.

It was the vacancy of the niches that prompted the scheme we are now dealing with. Sculpture in those positions would have an admirable effect, and the architects of the building, Messrs. Lanchester

Rickards, had carefully studied the niches in positions where the sculpture would be very lighted by the adjacent windows. If only the promoters of the present scheme had contented themselves to these niches, or to others that still remain empty elsewhere in the hall, all would have been well; but the existence of pedestals between the staircase balustrading seems to have created the idea that these too might well receive sculpture; and this idea having taken definite shape, Lord Rhondda (then

A. Thomas) was approached and munificently offered the cost of carrying out the scheme. A competition was held in the Principality for a list of the ten chief figures in Welsh history, and to the selected ten was added later an

The architects of the building were not consulted in connection with the scheme, a fact much to be regretted, as we feel they would have emphasised that this staircase hall was intended to receive such a group of sculpture. To place statues on the pedestal blocks of the balustrades, where they are between cross lights, and from some points of view are seen silhouetted against the large windows on either side, is in our opinion, a mistake, and we cannot imagine that the effect of the scheme will be other than unsatisfactory.

In this foreword we may proceed to deal with the statues themselves, which were exhibited in London a short time ago at the Grafton Galleries.

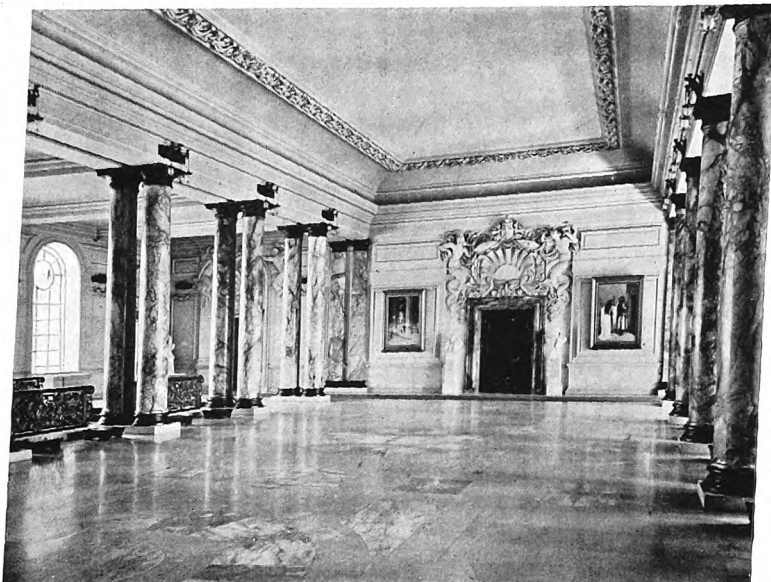
To Sir W. Goscombe MacKinnon was allotted "St. David," the patron saint of Wales, who is represented preaching to a multitude at the Synod of Brevi, clothed in a pallium. This is a striking statue of "an eloquent man, full of grace, who proved in religion, who has an angel as a friend, a lover, a man, graceful in countenance, distinguished in form, upright in stature."

Professor Havard Thomas has the sculpture of Boadicea appealing to the Britons to avenge the wrongs done to her country. With this we deal later.

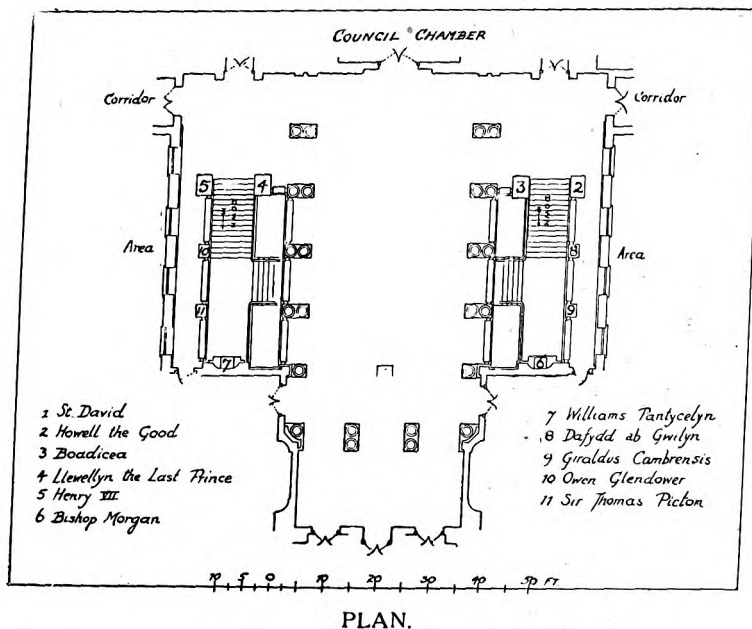
Mr. Gillick shows us Henry VII as, new crowned, he stood up before his soldiers after victory in battle, giving thanks and a blessing to their arms, his standard-bearer kneeling beside him. This is a soldierly figure, well composed, and full of dignity.

Mr. Pegram's statue is of Llewellyn, the last independent Prince of Wales. He stands with arm upraised in defiance, a dead Welsh soldier on the ground at his right side and a crouching bard on his left.

The mild and benevolent King Howell the Good is Mr. Pomeroy's subject. We see him in the act of ratifying the laws, codified by Blegwryd the scribe, who kneels at the King's feet.



THE STAIRCASE HALL.



WELSH HISTORICAL SCULPTURE.



BOADICEA (died A.D. 61).

Professor J. Havard Thomas, R.W.A., Sculptor.

his inspiration; a rowan-tree at his feet signifying, with legendary import, his mountain environment.

Mr. Wagstaff's statue is of Dafydd ab Gwilym, the romantic Welsh poet of the fourteenth century, who is portrayed carrying a harp and about to burst forth into song.

Mr. Poole's sculpture is of Giraldus Cambrensis, the great ecclesiastic who began life as an aristocratic Norman and ended as a Welsh patriot: a man of much learning, and possessing a striking personality.

Another Welsh patriot was Owen Glendower, whose qualities of soldier-statesmanship and spiritual aspiration shine out from Mr. Alfred Turner's statue.

Finally, there is Mr. Mewburn Crook's statue of General Sir Thomas Picton, who was Wellington's chief lieutenant in the Peninsular War and the Waterloo campaign.

The statues are of varying merit. Some of them bear too markedly the impress of the ordinary sculptor's studio manner, but Mr. Merrifield's "Williams Pantycelyn," Mr. Poole's "Giraldus Cambrensis," and Mr. Gillick's "Henry VII" display fine qualities of composition and modelling. Above all, however, stands the magnificent statue of "Boadicea," by Professor Havard Thomas. In connection with this we may note that the history of sculpture, like that of architecture, shows us that departures from immediate precedent are

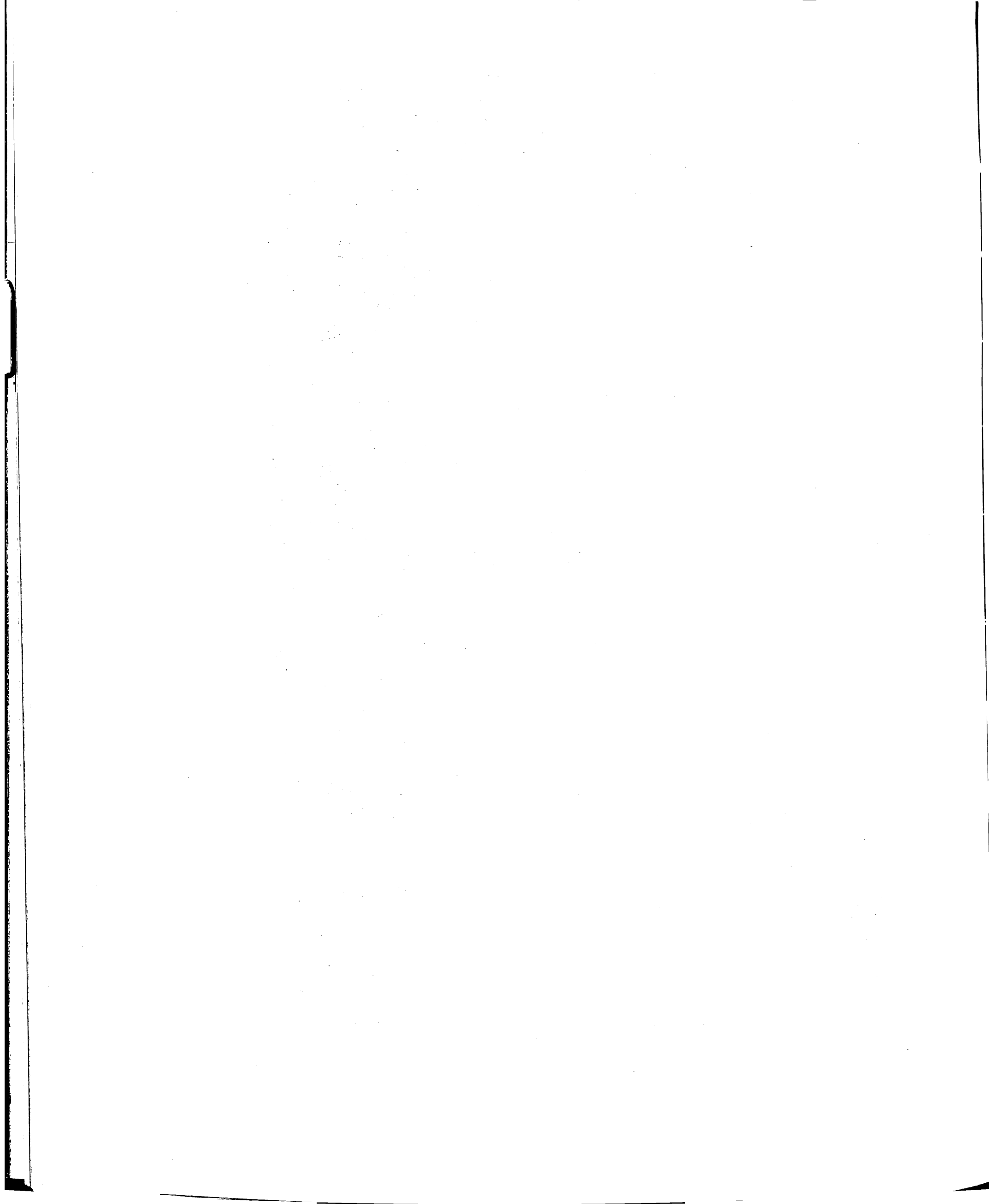
invariably produced by an original reference to the masterpieces of the past. Most modern work suffers from the lack of any such original reference, and in consequence is characterless. But of sculpture that is moulded on tradition there is a difference between that which exhibits merely a clever application of the technicalities of past styles and that which, by masterly methods of transposition, reincarnates something of the elemental spirit with which all great sculpture is imbued. In Professor Havard Thomas's "Boadicea" this highest of achievements has certainly been attained. Whilst it would be impossible to classify it with works that are clearly a revival of a particular period or style, at the same time it breathes something of the spirit of Greek work, it reflects the charm of Donatello, the spiritual beauty of Blake, and the sincerity of Thorwaldsen. Its appeal is the result of inspired contemplation as well as inspired action. Unlike the elemental sculpture so much in vogue to-day, the simplicity of which is at first sight so striking, but which on more intimate acquaintance proves to be unsatisfying, the fine qualities of the Boadicea group are enhanced with closer attention, and a delightful first impression becomes clearer and more satisfying with contemplation. One wonders to what extent this is due to an absolute perfection of finish seen in every detail, to masterly handling of technicalities, to a consistent display of energy in execution, or to the direct way in which the truth is expressed. It would be impossible to ascribe its success as a human achievement to any one of its fine technical qualities,



WILLIAMS PANTYCELYN (1717-1791).

L. S. Merrifield, Sculptor.







but one feels that as a work of art it is cast in the same mould as those exclusive pieces which, by a subtle concentration of effort to the expression of some great human phase of character, are at once appreciated by everyone, and will ever survive. The maternal passion of the queenly Boadicea, so emblematic of elemental and barbaric grandeur, is perfectly sustained. It is seen in the splendid poise of the head, it is felt in the clenched fist, in the outstretched arms, and in the stiffness of the left hand. It is well marked in the modelling of the bosom, where by the simplest means the utmost boldness of effect is obtained. The same feeling permeates the whole figure down to the stiffened ankle and the forward action of the foot with its resolute tread. A marked sense of architectonic composure, always noticeable in the best Greek examples, is obtained by the way in which the arms and hands of the child on the left of the Queen-mother are kept within the containing line, and a wonderful rhythm is set up between the two by a mere sympathy of form, emphasised by the pose of the other sister whose suppliant attitude serves as a contrasting accentuation, giving extraordinary vitality to the whole. There is something pre-Raphaelite and Italian about the innocent beauty of these two children; there is no great effort, either directly observable or otherwise, to mark them as princesses in an earthly realm: they are simply angels in a human throng. Merely as a study of harmonious and contrasting lines the work is a thing of extraordinary beauty, and

as a masterpiece of modern sculpture one feels it deserving of the most honourable place. The position to it in the Cardiff City Hall is altogether unworthy work: at the very least it should have been set in position in the staircase hall—that which has been to the statue of St. David.

The following short biographical particulars of the of the eleven statues are abstracted from the descriptive catalogue issued in connection with the exhibition at the Galleries:—

BOADICEA.—Boadicea, or “Boudicca,” as she is s Tacitus, was the wife of Prasutagus, King of the branch of the Ancient Britons who occupied the district now forms the counties of Norfolk and Suffolk. Prasutagus, a man of great wealth, died about the year 60, bequeathed his property to the Roman Emperor Nero, jointly with his two daughters, hoping by this means to secure his kingdom and his family from molestation. These precautions had, however, no effect. The will was made by the Roman officials a pretext regarding the whole property as spoils of war. Boadicea, a widow queen, was flogged, her two daughters were outraged, and other members of her family were treated as slaves. Roused to despair by such treatment, the Eboraci, under the leadership of Boadicea, headed a revolt, in which they were joined



Trinobantes, a people occupying what are now the counties of Essex and Middlesex, in whose midst was the Roman colony of Camulodunum (Colchester). Taking advantage of the absence of Suetonius Paulinus, the Roman Governor, in the island of Mona (Anglesey), the Ececi and their allies broke into open revolt. Camulodunum was taken and destroyed, and the temple of Claudius, which was considered to be in a peculiar degree a monument of the British humiliation, was stormed, and after a siege of two days so completely demolished that its site is undiscoverable at the present day. The devastation quickly spread far and wide, and Londinium and Verulamium soon shared the fate of Camulodunum. The Romans were killed in great numbers, seventy thousand (according to Tacitus) having been put to death, none being spared to be kept or sold as slaves. But Boadicea's triumph was of short duration, for under Suetonius the Romans gained a decisive victory. Eighty thousand Britons were killed, while Boadicea, in despair at the crushing nature of her defeat, poisoned herself.

ST. DAVID.—Dewi, or, as we now know him, St. David, was born in the year 544, and died in the year 601, son of a pagan father and a Christian mother. Come to manhood, Dewi went forth to begin his life for Christ. In Glyn Rhosyn he set up his cross and built his altar, and there is St. David's to-day. Hard work and steadfast prayer were the rule of his settlement. With axe and plough he and his followers cleared and broke the wilderness. With their own hands they built their church and cells. They tended their own flocks and

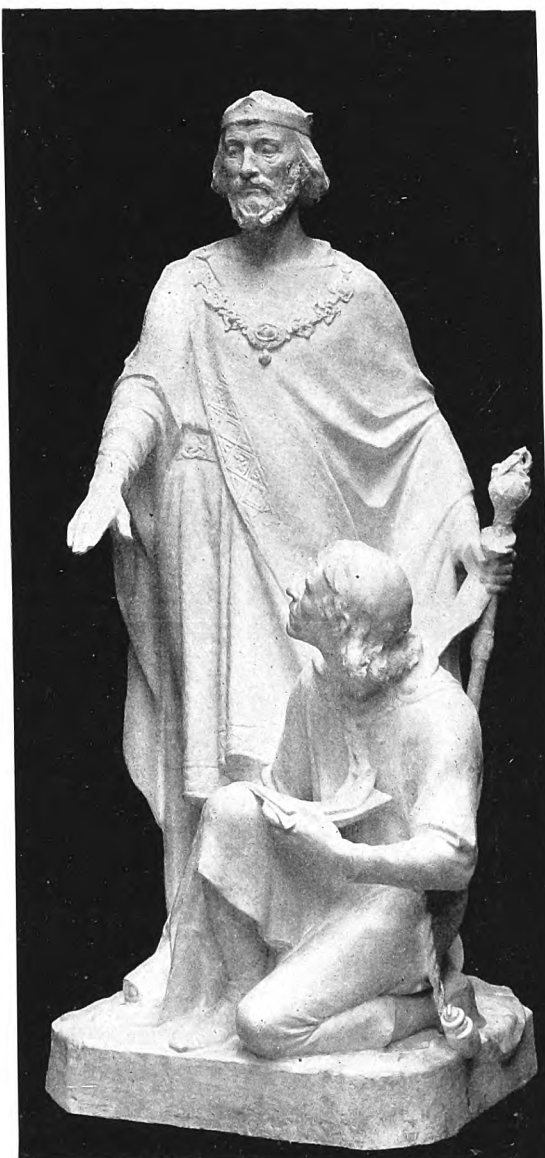
herds, made their own clothes, prepared their own food, and did everything necessary to the carrying on of a populous settlement. Moreover, they kept learning alive by copying as many books as they could obtain, and especially they multiplied copies of the Scriptures for use in the land. The memory of Dewi never perished through all the horrors and the bloodshed of the savage centuries.

HENRY VII.—It was in August of 1485 that Henry landed in Milford Haven, by the waters of which he was born, to seek safety or death in battle for the Crown. He came to the Field of Bosworth on a Saturday evening, August 20th. It was a strange sight. Across a marsh in front of him Henry could see the army of Richard III, the fiercest fighter that ever wore the Crown of Britain. To his left, on Hanging Hill, he could see the camp of Sir William Stanley Chamberlain, and east of Sir William, about three miles away, was his brother Lord Stanley, leading the men of Lancashire and Cheshire. All the Sunday the four hosts lay within sight of each other; but on the Monday morning Henry could get no promise from either of the Stanleys, and had to begin the battle alone, relying solely on the men he had brought from Wales and the exiles that he had placed in his van. After Henry had held Richard's host till the day was doubtful, the North Welsh, under Sir William Stanley, came in and sealed the victory which fulfilled the old prophecy that a Cymro should be King of England.

GIRALDUS CAMBRENSIS.—Gerald the Welshman was born, probably, in 1147, at Manorbier Castle, in the county of



BISHOP MORGAN (died 1604).
T. J. Clapperton, Sculptor.



KING HOWELL THE GOOD (died 950).
F. W. Pomeroy, A.R.A., Sculptor.



OWEN GLENDOWER (1359-1415).
Alfred Turner, R.B.S., Sculptor.

Pembroke. He died, probably, at Lincoln, about the year 1223. He was perhaps the first conscious Welsh Nationalist.

WILLIAMS PANTYCELYN.—William Williams, of Pantycelyn, though he died on January 11th, 1791, has still a dominant influence on Welsh life and character. In his hymns we hear the authentic tones of the religious revival which transformed and transfigured Wales in the eighteenth century, as we hear the sound of the sea in the shell.

BISHOP MORGAN.—Bishop Morgan's translation of the Bible into Welsh, published in 1588, was a great literary achievement. Morgan lifted Welsh prose to a height it had not known before.

HOWELL THE GOOD—To King Howell the Good, born in the last quarter of the ninth century, was due the unification of Wales not merely under one family, or even one king, but under one law, valid for the whole of Wales.

OWEN GLENDOWER.—It was in September of 1400 that when Glendower raised the banner of Welsh independence. His rebellion did not succeed, but he implanted a shining spirit of nationalism in Welsh hearts which has never since been quenched.

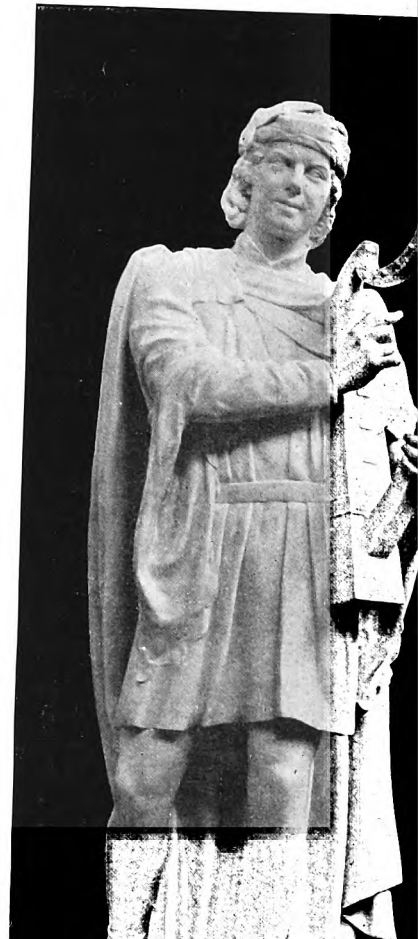
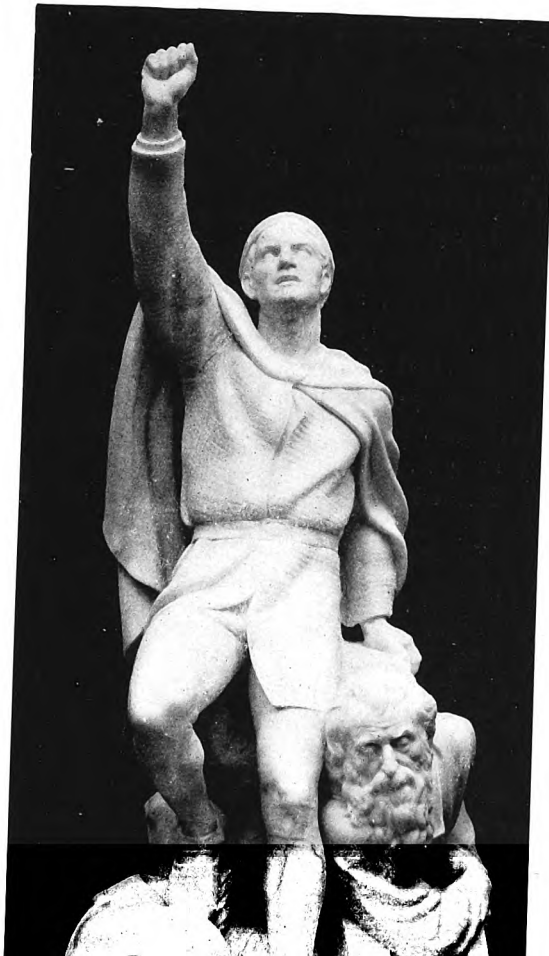
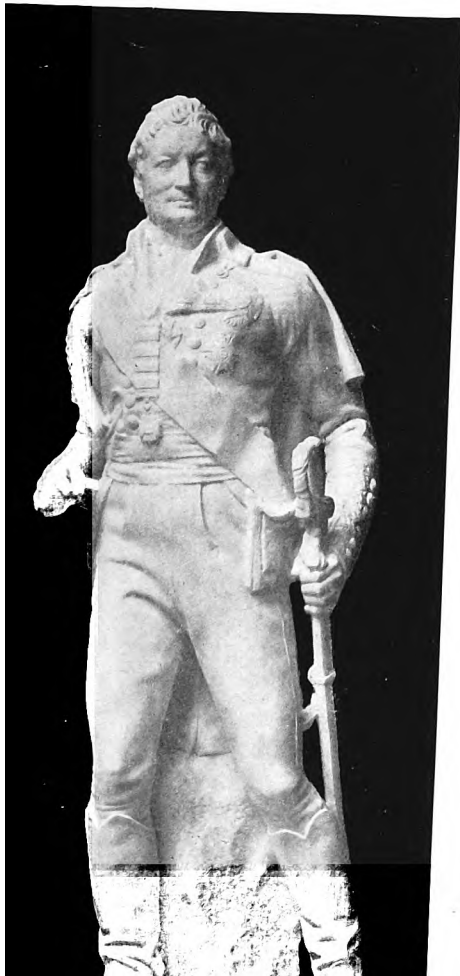
SIR THOMAS PICTON.—To remove this name from the annals of the Peninsular War and from the story of Waterloo would be like removing the name of Stonewall Jackson from the story of the American Civil War, or the name of John Nicholson from the records of the Indian Mutiny. Sir Walter Scott says that

HISTORICAL SCULPTURE.

Picton was second in command at Waterloo. Sir Fraser, the great-nephew of General Craufurd, can tell us a little further, and declares that when Picton was unbuttoned on the field of Waterloo the coat which appointing him commander-in-chief, in the event of his being killed or disabled, was found in the breast pocket.

LLEWELLYN THE LAST PRINCE.—Grandson of Idris the Great, the influence of the grandfather brought only disaster into the life of Llewellyn Olav until the fateful day in 1246 when the warrior clans of Gwynedd chose him and his brother Owen to be their champions against the yoke of Henry III. Henry's army leaders were ready, and his forces marched the length of Wales, driving the young Princes to retreat to the fastnesses of Snowdon. In the end they were forced to do homage to Henry and to the Convention of Woodstock, which left them not a square inch of Gwynedd, west of Conway.

DAFYDD AB GWILYM.—Dafydd ab Gwilym is, perhaps, the most celebrated of Welsh mediæval poets. Borrow and Cowell have made him known to English readers, Loth and Dobbin to French readers. Five years ago the late Dr. Stern, of Berlin, published "Dafydd ab Gwilym, ein Walisischer Minnesänger des 14. Jahrhunderts," a systematic and comprehensive treatment of the poet. His art is the love-song in a gorgeous and wild nature.



CURRENT ARCHITECTURE.

THE MAISON LYONS, OXFORD STREET, LONDON, W.

THE new Maison Lyons stands on an L-shaped site on the north side of Oxford Street, nearly midway between Messrs. Selfridge's and Messrs. Marshall & Snelgrove's premises, and, with frontages of about 60 ft. to Oxford Street and of 150 ft. each to Gees Court on the west side and to Stratford Place Mews on the east, covers an area of nearly 7,000 ft. super. By reason of its position it is exceptionally well lighted, and full advantage has been taken of this in the planning by covering the whole site and dispensing with all internal courts and areas.

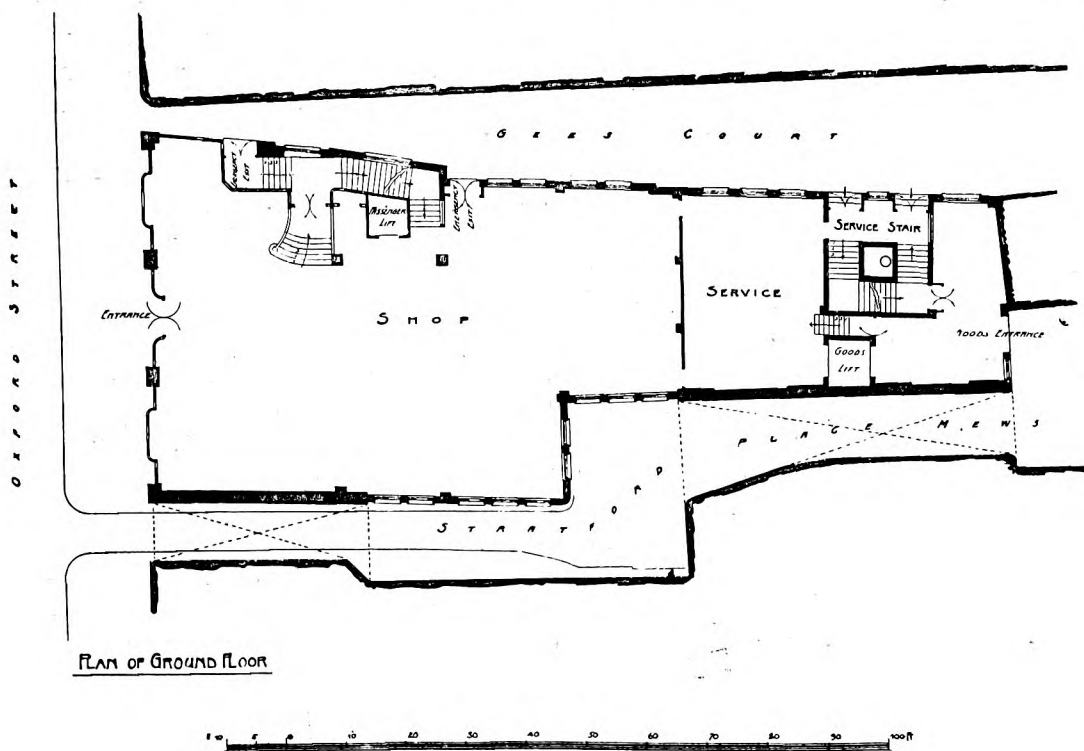
The building, which is of the steel-frame skeleton type, consists of sub-basement, basement, ground floor, and seven storeys over, with two enclosed fire-resisting staircases, one at the southern end for the use of the public, and the other at the northern end for the use of the staff.

The dominating idea in planning the premises was to provide four large rooms for the public—on the basement, ground, first, and second floors—all of the same size, extending the full width of the frontage of 60 ft. to Oxford Street, and to a depth of 90 ft. without any columns or stanchions to obstruct the floor space, so that tables could be placed wherever desired. This has necessitated the use of very heavy stanchions and girders of large span, the loading on the former in some cases approximating 600 tons.

Some difficult problems were encountered in excavating and building the portion below ground, the sub-basement floor being nearly 30 ft. and some of the pier holes more than 35 ft. below pavement level. The building occupies the site of an old river bed, the subsoil being blue London clay. The river itself (the river "Ay") flows about 15 ft. to the eastward of the site, under the houses on the west side of Stratford Place, and is encased in a double-brick culvert; and as it is about 12 ft. above the level of the new sub-basement, great care had to be taken not to disturb it at all. Further, the opposite premises in Gees Court and Stratford Place Mews have only shallow basements, and in certain cases are as near as 4 ft. to the new building. In the circumstances it was decided not to



MAISON LYONS, OXFORD STREET, LONDON, W.
Lewis Solomon & Son, Architects.



underpin the adjoining premises, but to support them and the river by means of brick and concrete retaining walls, reinforced by steel, and designed in such a way that the pressure on these walls is transmitted to the main steel skeleton.

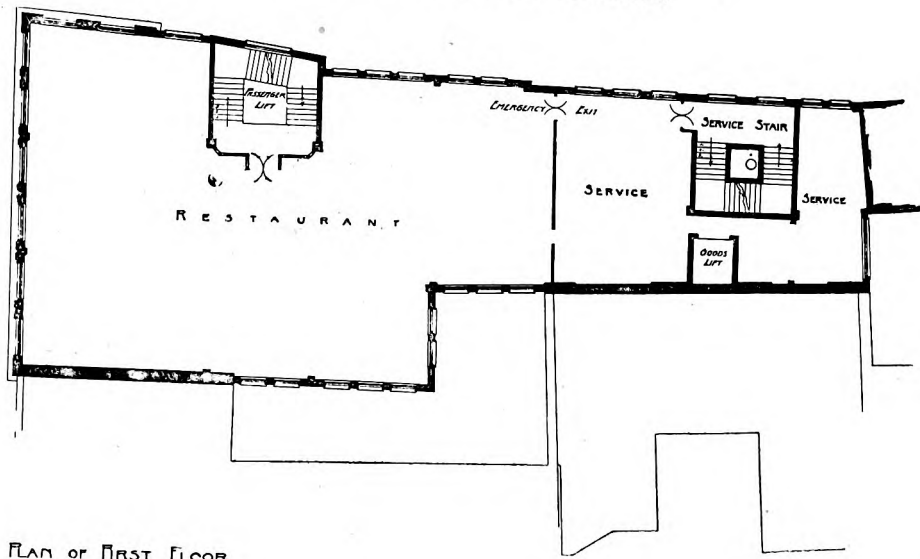
As the sub-basement is considerably below the level of flood-water in the main sewer in Oxford Street, the drainage from this floor is collected in a sump and pumped up to a higher level.

In the sub-basement are situated the boiler-room (containing two large Lancashire boilers) and fuel and other stores, heating and ventilating plant, switch-rooms, beer and wine cellars, and packing-rooms. The kitchens and staff-rooms are on the third and fourth floors, and the floors above are devoted to the manufacture of sweets and pastries for sale on the premises.

The whole of the elevations to Oxford Street, Gees Court, and Stratford Place Mews are faced with Doulton's "Carrara" ware, the style adopted being a free adaptation of French Renaissance. Special provision has been made so that the elevations can be periodically cleaned from travelling cradles with the minimum of trouble.

For the interior a different colour-scheme has been adopted for each of the four public rooms. The basement walls are panelled in crimson silk; the ground floor—which is used solely as a sale shop—is panelled throughout in figured French walnut, which material is also used for the show-cases and shop fittings; the first floor is entirely white; and the second floor has walls of French grey with the relief picked out in white.

The architects for the building were Messrs. Lewis Solomon



PLAN OF FIRST FLOOR

& Son, of Messrs. Lyon acted as their engineering contractor. The engineering work was carried out by the firm in connection with the lighting, and of the premises the installation of vice lifts. The work was designed by Messrs. Reade, Jackson and supplied by Messrs. Long & Co.

The work was carried out by Messrs. George Jackson. Mosaic and marble work by Messrs. Fenning & Co. Tary fittings were supplied by Messrs. Shanks & Co. Lifts by Messrs. Waygood-Otis, Ltd. The lift includes a fast electric passenger lift, accommodating persons, and two electric goods lifts, one to raise the other to raise 10 cwt.



GERMAN TRENCH ARCHITECTURE.

DURING the past month the Press Bureau has put at the disposal of the Press a most interesting article on German trench architecture, written after the "Great Advance" had revealed the remarkable underground constructions of the enemy. There is no indication as to who was the author, but from the manner of his description we may assume him to be an architect-officer with the Army in France. The article has already appeared in some of the newspapers, but it merits the widest possible publicity, and we therefore take occasion to republish it, with accompanying illustrations, not only as a matter of present interest, but also as a documentary record for future reference.

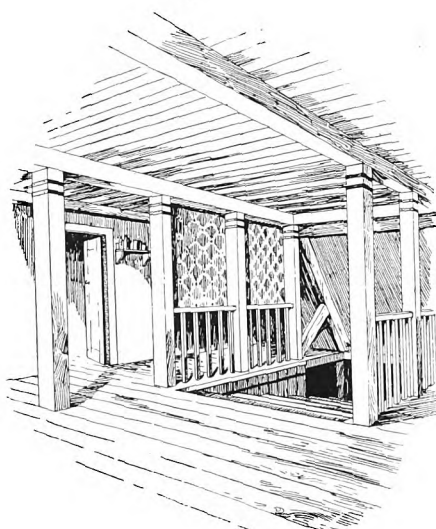
Along many miles of the Western front, as it was till the end of June, you can now do what seems to trench-dwellers almost the utmost reach of impossibility—that is to say, you can stand at your ease in the middle of No Man's Land and look at a German front trench on your right and a French or British front trench on your left. As soon as you do so

that would serve. Most of our dug-outs are just roughly delved holes in the earth with only enough props and rafters to hold the roofs up; their floors are bare ground with a little straw on it; their doors, if they have any, are a few odd pieces of plank with a couple of other pieces nailed across; often the floor is on the trench level, to save burrowing. Lighting is done with candles, mostly bought at the canteen, and if anyone owns an arm-chair or a two-foot-high mirror, it is the jest of the platoon.

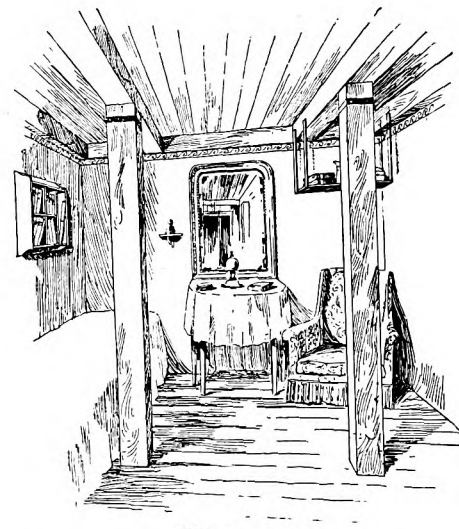
The whole German idea of trench life is different. The German front in the West is like one huge straggling village built of wood and strung out along a road 300 miles long. Of course, the houses are all underground. Still, they are houses, of one or two floors, built to certain official designs, drawn out in section and plan. The main entrance from the trench level is, sometimes at any rate, through a steel door, of a pattern apparently standardised, so that hundreds may come from the factory on one order and missing parts be easily replaced. The profusely timbered doorway is made to



Standardised Steel Door and Scraper.



Timber Staircase.



Officer's Dug-out.

you feel that the outward face of each wears a quite different expression. It is not merely the accident that the Allies' wire is only cut across by neat lanes or gangways at convenient intervals while the German wire lies in a trampled mess on the ground. The difference goes much further. For one thing, the Allies support their barbed wire mainly with wooden stakes; the Germans do it with iron. For another, the Allies' parapet owes much more of its strength to visible sandbags. The Germans build with sandbags too, but not so much nor so openly. Their parapet makes more show of rough clay or chalk, even where a light layer of this covers two or more feet of reinforced concrete placed like a shrapnel helmet on the head of a dug-out or a gun emplacement. And if you now leave your first standpoint and explore the two trenches in turn, and also the support and communication trenches behind each of them, you find that the difference goes, in more than one sense, deeper still. The Allied trench looks, in every way, like the work of men who hoped and meant to move on before long; the German trench looks like the work of men who hoped, or feared, that they would be in it for years. Our trench housing has been much more of a makeshift, a sort of camping out, with some ingenious provisions for shelter and comfort, but not more than the least

their measure. Outside this front door you may find a perforated sheet of metal, to serve for a doormat or scraper. Inside, a flight of from twelve to thirty-six stairs leads down at an easy angle. The treads of the stairs and the descending roof of the staircase are formed of mining frames of stout timber, with double top sills; the walls are of thick planks notched at the top and bottom to fit the frames, and strengthened with iron tie-rods running from top to bottom of the stairs and with thick wooden struts at right angles to these. At the foot of the stairs a tunnelled corridor runs straight forward for anything up to fifty yards, and out of this open rooms and minor passages on each side. In many dug-outs a second staircase, or two staircases, lead to a lower floor, which may be 30 ft. or 40 ft. below the trench level.

All these staircases, passages, and rooms are, in the best specimens, completely lined with wood, and as fully strengthened with it as the entrance staircase already described. In one typical dug-out each section of a platoon had its allotted places for messing and sleeping, its own place for parade in a passage, and its own emergency exit to the trench. In another, used as a dressing station, there are beds for thirty-two patients and a fair-sized operating room. A third, near Mametz, was designed to house a whole company of 300 men,

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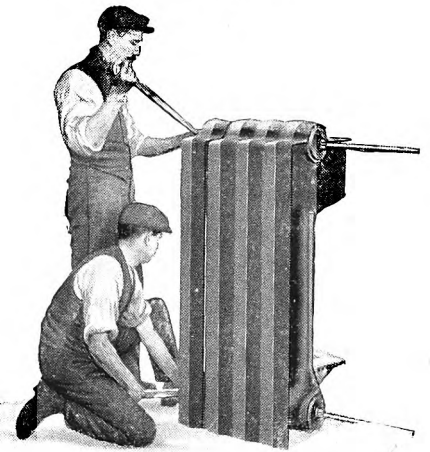
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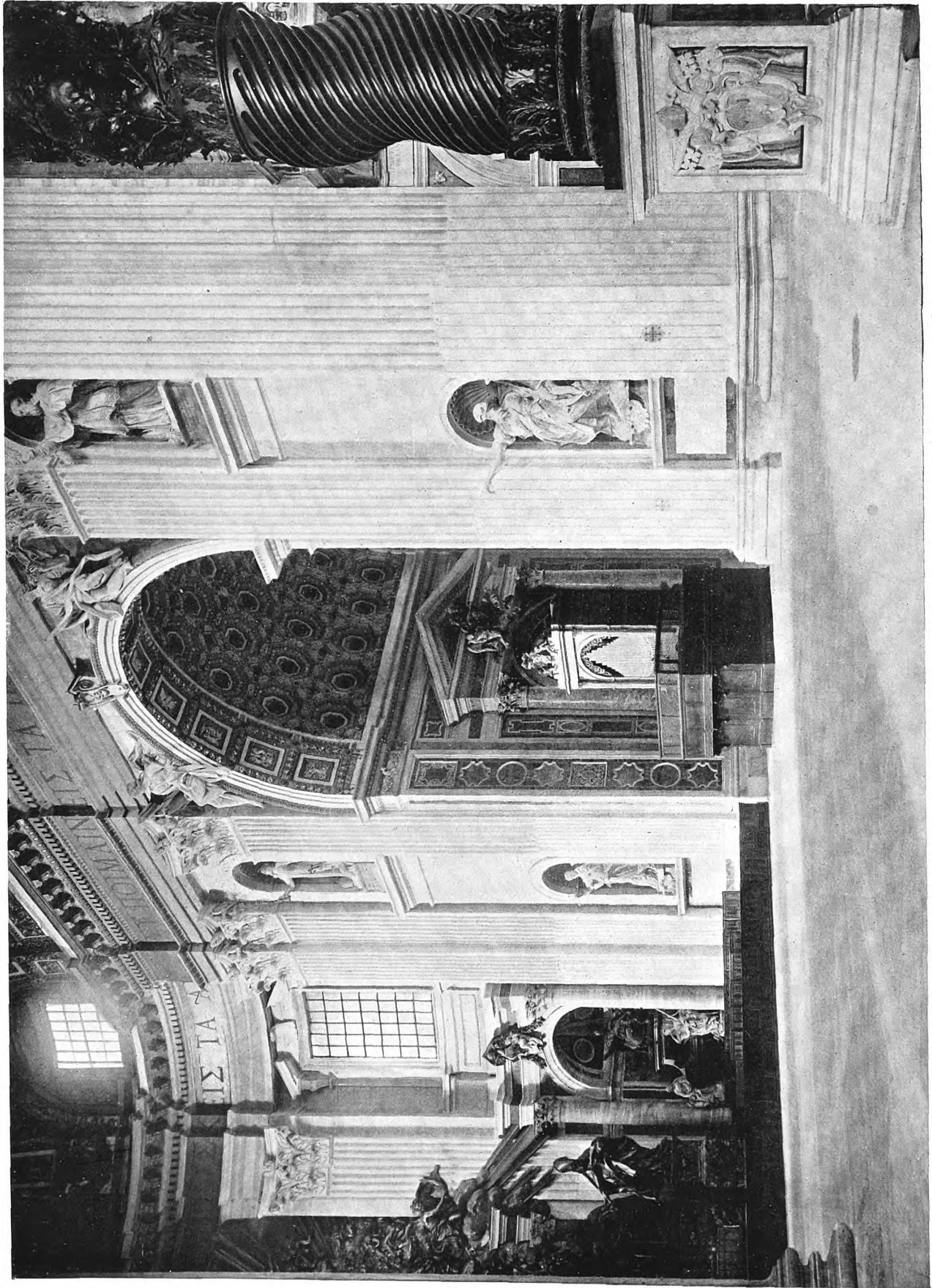


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 Pilasters, 20 metres high by 2 metres wide, in Sicilian Marble, which were supplied by Walton, Gooddy & Cripps, Ltd., who have been awarded a Medal and Diploma of Merit by the Vatican.
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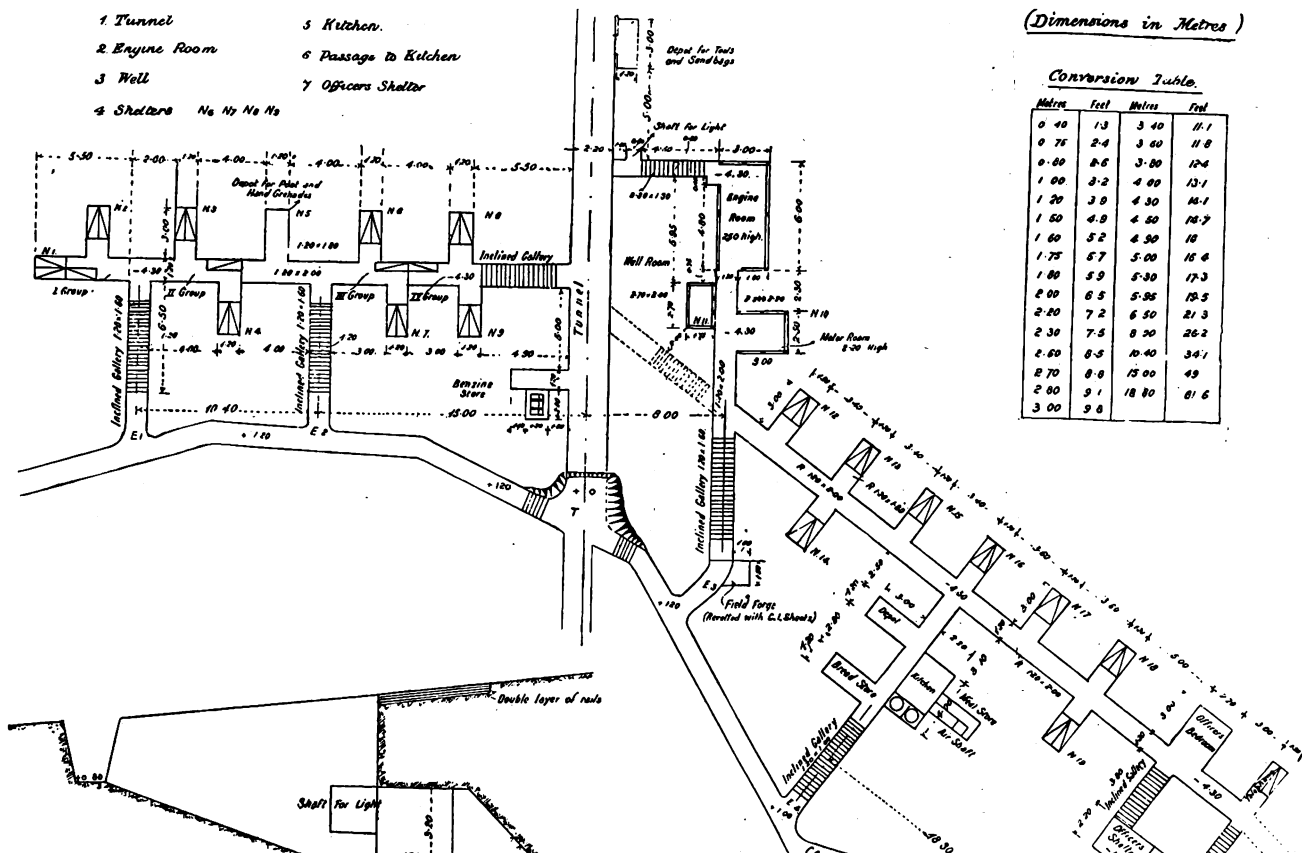
GERMAN TRENCH ARCHITECTURE.

with the needful kitchens, provision and munition storerooms, a well, a forge riveted with sheets of cast iron, an engine-room, and a motor-room: many of the captured dug-outs were thus lighted by electricity. In the officers' quarters there have been found full-length mirrors, comfortable bedsteads, cushioned armchairs, and some pictures, and one room is lined with glazed "sanitary" wallpaper.

Other German trench works show the same lavish use of labour as the dug-outs. In the old German front trench south of La Boisselle an entrance like that of a dug-out leads to a flight of twenty-four stairs, all well finished. At their foot a landing 3 ft. square opens on its farther side upon a nearly vertical shaft. Descending this by a ladder of thirty-two rungs you find a second landing like the first, opening on a continuation of the shaft. Down this a ladder of sixty rungs brings you to the starting point of an almost straight level tunnel 3 ft. wide and about 5 ft. high, cut for fifty-six paces through pure hard chalk. It ends in a blank wall. If you take its bearings with the compass, return to the parapet, and step fifty paces in the same direction as the tunnel, you find yourself in a huge crater, which had evidently been held, and probably made, by British troops. So that, at the moment of the advance in July, nothing remained, presumably, for the Germans to do but to bring the necessary tons of high explosive to the end of their tunnel and blow the mine under the base of the old crater. Some rungs of the ladders in the shafts are missing or broken, but as a whole the shafts

and the tunnel are remarkable for amplitude and finish. In the case of an incomplete dug-out near Fricourt, this mine still contains parts of the machinery used for winding up the excavator to the surface.

Nobody who reads this should leap to the conclusion simply because German trench work is more elaborate than ours, it is a better means to its end—the winning of the War. No doubt the size and the overhead strength of the dug-outs keep down casualties under bombardment, and sometimes enable the Germans to bring up unsuspected reinforcements, harass our troops in the rear with machine-gun and mortar fire when a charge has carried our men past an uncleanly out of the kind. On the other hand, if our advance is good, every German left in such a dug-out will be a dead man or a prisoner. No doubt, again, the German dug-outs give more protection from very bad weather than ours. But they also remove men more from the open air, and there is nothing to show that the half-buried German army is more by relative immunity from rheumatism and bronchitis than it loses in the way of general health and vitality. Our England troops have better health in tents than in huts, and better health in huts than in billets. For a man of our constitution “exposure” often means something unhealthy, rather than unhealthy, and it would not be surprising if the close underground villages of the Germans yielded more figures of general sickness than our own simpler, shadier and more airy trench shelters.



NEW BOOKS.

Two New Books on Building Construction.

TEXT-BOOKS on building construction are almost legion, but most of them have the serious defect that, while describing very excellently the different methods of constructing buildings, they leave out of account what may be called architectural building construction, or if they show examples of representative details—say, of doors or chimneys or windows—these are generally of deplorable design, and, however well they might be constructed, would be wholly undesirable for students to copy. It has been the recognition of the claims of architectural building construction that has prompted Messrs. Jaggard and Drury to prepare a series of three text-books which avoid the customary text-book form of general explanation, and deal instead specifically with certain selected examples that embrace the whole art of building. The first volume is before us. It is intended as an elementary book, showing the design and construction of two simple buildings: a cottage costing about £650, and a small workshop. The details of the construction, foundations and footings, external and internal walls, upper floors, roofs, etc., are dealt with successively, each chapter being illustrated by a series of most admirable drawings—for the most part shown in isometric projection. The student thus gains a very clear idea of the methods and uses of different methods of construction, and has in his mind all the time their particular application to the class of building which he might be first called upon to carry out. The volume thus claims a special position among books of its class. We can thoroughly recommend it. The authors are experienced not only in the practice of architecture, but also in the teaching of architectural principles and the science of building construction. They are thus able to impart the necessary information in the most practical way possible. The succeeding two volumes will deal with more advanced construction, but the essential aim of all is the same, and a very excellent aim it is.

Mr. Innocent's book on building construction is of quite another character. It cannot be said to come into any sort of comparison with the already familiar text-books, because it is rather a sort of human study of building construction, the result of an assiduous search for descriptions in old books and records, combined with a study of existing old types of buildings. The author starts with primitive forms of building, and then goes on to consider various details of house construction. We thus get a most intimate glimpse into the methods of the old English builders, and photographs and drawings admirably supplement the letterpress, though we could wish that they had not been so largely confined to the author's own district—i.e., Sheffield and South Yorks. The book has a special interest as a sort of genealogy of English building construction. By reference to old examples and their modern equivalents the author shows how different timber-frame buildings, walling, roofing, windows, doors, and chimneys have been developed, and his concluding sentence, that "the value of old buildings as works of art does not lie so much in their suitability for reproduction as in their power for inspiration, in the intangible principles which were given expression in the different materials and workmanship, indicates precisely the right attitude which should be adopted in regard to the forms of construction which he has so carefully described.

"*Architectural Building Construction.*" Vol. I. By Walter R. Jaggard, F.R.I.B.A., and Francis E. Drury, F.I.S.E. Cambridge: University Press. 9 in. by 6 in. pp. 303. Price 6s. net.

"*The Development of English Building Construction.*" By C. F. Innocent, A.R.I.B.A. Cambridge: University Press. 9½ in. by 6½ in. pp. 294. Price 10s. 6d. net.

French Churches in the War Zone.

THERE are, unfortunately, quite a number of important cathedrals in the War zone in France. We know well what has been the fate of two of them, namely, Reims and Soissons, and at any time in the near future, as the German lines get pressed back, we may learn of the destruction of other great relics of the architectural past. Hence this little volume has almost a tragic interest just now, when our eyes are concentrated on the Western front. Reims, Noyon, Amiens, Senlis, Laon, Soissons, Beauvais, are all within the zone. They do not embody the complete record of French Romanesque and Gothic architecture, but they are sufficiently comprehensive to enable the author to give an admirable sketch of Gothic development in France, illustrated by photographic plates. The letterpress has none of the character of a guide-book compilation, but is a running, readable commentary, and for that reason we are sure that many people will be glad to have it. It is remarkably cheap, being only half a crown.

"*French Churches in the War Zone: a Sketch in Architectural Evolution.*" By Wilfrid Randolph. London: George Routledge and Sons, Ltd., Broadway House, 68-74 Carter Lane, E.C. 7½ in. by 3 in. pp. 53. Price 2s. 6d. net.

An Annotated Catalogue of Marbles.

THE Sedgwick Museum at Cambridge possesses a very extensive series of specimens of building stones, in the form of polished slabs, 18 in. by 12 in. by 4½ in. square. The present book is primarily a descriptive catalogue of the marbles and other ornamental stones in this particular collection, but actually it is something very much more—it is a *catalogue raisonné* of marbles all over the world, and the author has done his work so well that his volume may be regarded as an independent book of reference on marbles. The different examples are grouped together under the countries from which they are obtained, and each is described not only geologically, but also from the point of view of the person who has a practical interest in marbles. Thus we are told the characteristics of different marbles, and where they have been used. This is a most important feature of the book, because it enables the reader to see for himself how, for instance, different marbles have weathered and what their appearance is like when placed in position. We read that "Hopton-Wood Marble is said to be capable of withstanding the influences of a town atmosphere, and there are examples which seem to bear out this statement; for instance, the exterior of Moot Hall, Wirksworth, erected in 1818, contains some panels of this marble, and the details are still in very good preservation." Similarly, we are told that Red Verona was used decoratively in the Holborn Restaurant, and Galway Black for the staircases of Marlborough House and Kensington Palace. Of the name "Bianco P.," a statuary marble much favoured by sculptors, the author gives the following explanation: "Some authorities assert that it arose from the fact that the marble is somewhat similar in colour to porcelain. Others are of opinion that the letter P. was simply the initial of the Belgian marble-worker who is said to have first developed the use of this variety." Sculptors especially will be interested in this explanation of a point that has often been discussed. The different titles of the marbles are clearly set out, and an excellent index is provided. We very warmly recommend the book.

"*British and Foreign Marbles and other Ornamental Stones.*" By John Watson, Hon. M.A. Cambridge: University Press. 7½ in. by 5½ in. pp. 485. Price 5s. net.

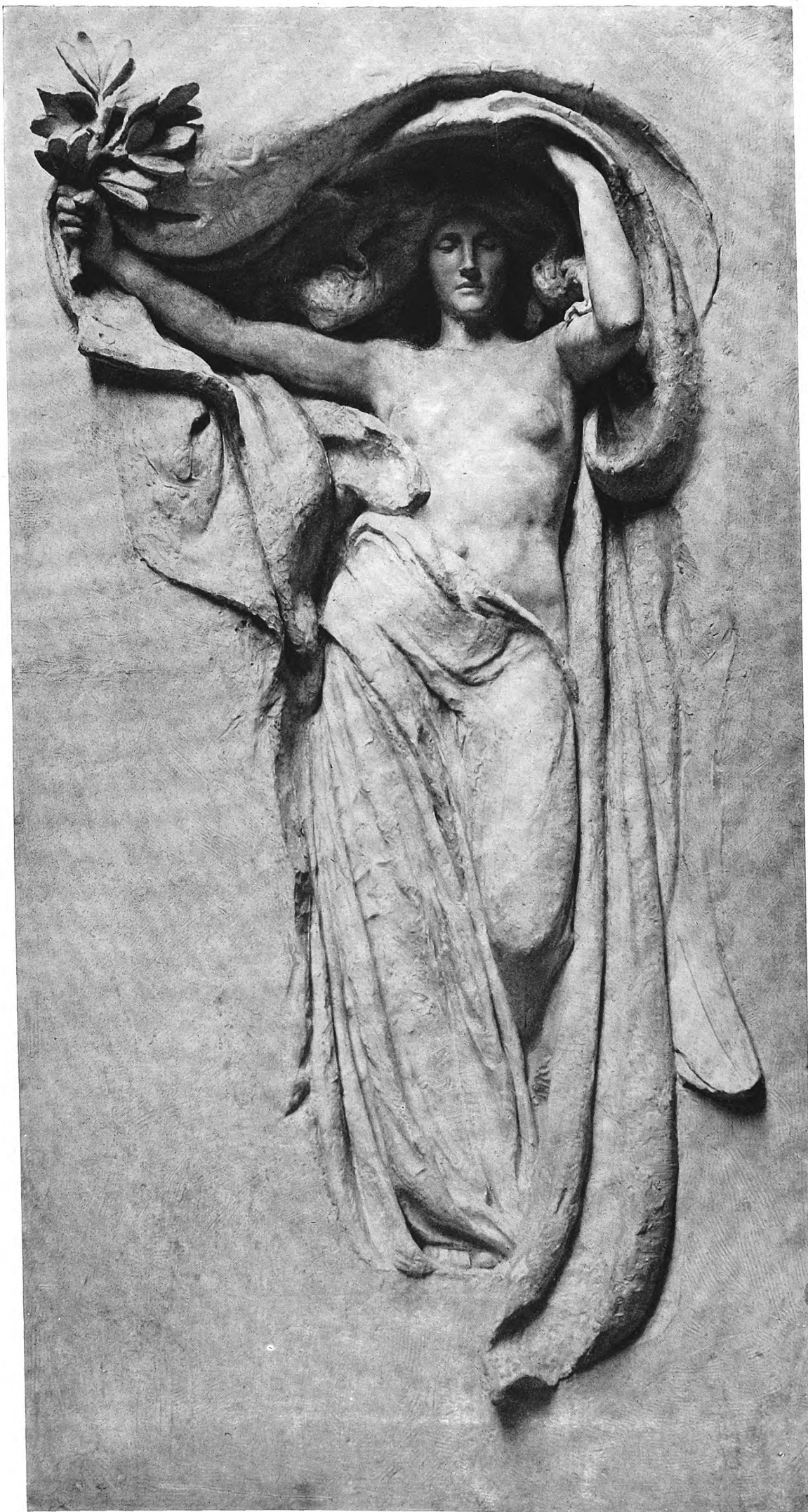


Plate I.

"MOURNING VICTORY."
Daniel Chester French, Sculptor.

November 1916.

THE MONUMENTAL SCULPTURE OF DANIEL CHESTER FRENCH

By SELWYN BRINTON, M.A.

THE theme of the present article is one which, in itself of the greatest artistic interest, derives added value and importance from the circumstances in which we are now placed. Although still in the midst of a tremendous world-conflict, we seem at length to see, as the Secretary of State for War recently hinted in one of his most inspiring speeches, the dawn of a better day beginning to break; and when that day at length arrives one of our first obligations—an emotional if not a material necessity—

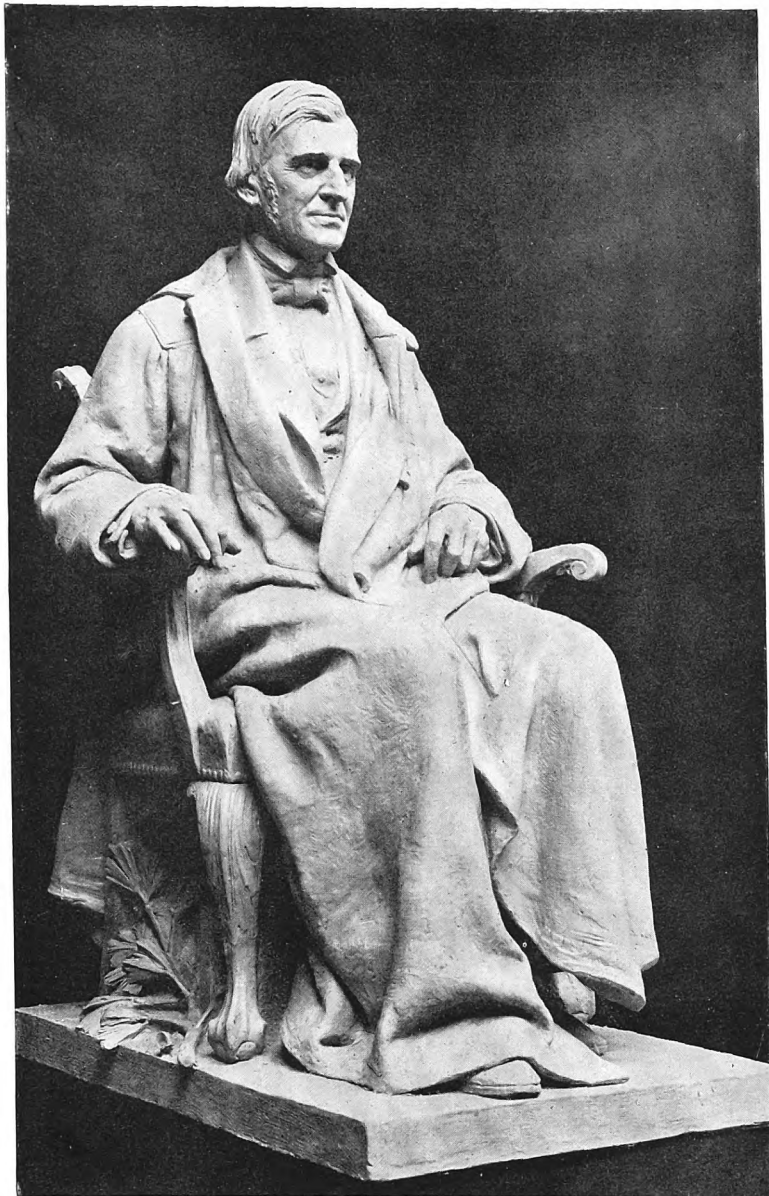
Mr. Daniel Chester French stands at the front of modern American sculpture; and this is the more interesting because, like Saint-Gaudens, his art synchronises with the wonderful development of plastic art in that country, and still represents its highest achievement. A century ago, and even far nearer to us than that, American sculpture was, as far as it existed, at all, a stunted growth, an aspiration not yet materialised. The whole conditions of the country (meaning, of course, the United States) seemed against it—the climate—the Puritan



CHILD ANGEL ON CLARK MONUMENT.

to commemorate in some worthy form the memory of those whose efforts have preserved our soil inviolate, who will have carried us to the ultimate victory.

tradition, inimical to all emotional art, and most directly to plastic art—the absorption of the young nation's energies in



EMERSON STATUE, PUBLIC LIBRARY, CONCORD, MASS.

by so doing laid the foundation of the existing school of American sculpture in the men of to-day.

When in Boston and New York a few years ago I was brought into contact with some of these younger men—Cyrus Dallin, the sculptor of the Red Indian; Gutson Borglum, whose "Mares of Diomed" has found a place in the Metropolitan Museum of Fine Arts; Augustus Lukeman, the talented pupil of Mr. French himself; George Grey Barnard, who was then busied on the sculptures of the Pennsylvanian Capitol. I found them full of enthusiasm for their art, and secure from the distraction of material needs; for sculpture in America offered then to Americans of talent a good living and a future full of promise.

But the pleasantest memories of that visit were the days I spent with Mr. French. In his country home in Massachusetts, where he has built a great studio for his larger monumental work, I was able to study his technique, to get closer to the man himself and his inspiration than would have been possible in the unending hustle of New York; I was able even to watch that slumberous figure of "Africa" emerge from the chisel, to take the place she was destined to hold before the Customs House in Broadway.

The year 1910 may be taken as a convenient dividing line between Mr. French's earlier and his recent work; and taking this dividing line—which, of course, is purely arbitrary—we shall find the earlier period to include the figures for the

exterior of the Brooklyn Institute ("Lyric Poetry," "Epic Poetry," "Greek Religion"), the sculptures of the entrance to the History Society's Building at Concord, New Hampshire, the groups of the Four Continents before the New York Customs House, the central bronze doors of Boston Public Library, the monument to Francis Parkman, and a whole group of monuments to the dead to which I shall now devote particular attention.

These may be taken as commencing with the famous relief of the Milmore Memorial tomb (1891-2)—"Death arresting the hand of the Sculptor" (Plate III), in Forest Hill Cemetery, near Boston. The whole conception is noble and inspiring. Death, a winged female figure, arrests the young sculptor's hand as he is about to chisel the head of a Sphinx—significant, perhaps, of the riddle of Life. The use of shadow is here well understood; the veil gives much of its import, of its solemn dignity, to the mysterious shrouded figure. This work is particularly illustrative of the statement that Daniel Chester French is pre-eminently the Sculptor of Death. And the Melvin Memorial (Plate I) may be regarded in the same way. This figure of "Mourning Victory," erected in 1910,



STATUE OF GENERAL OGLETHORPE, SAVANNAH.

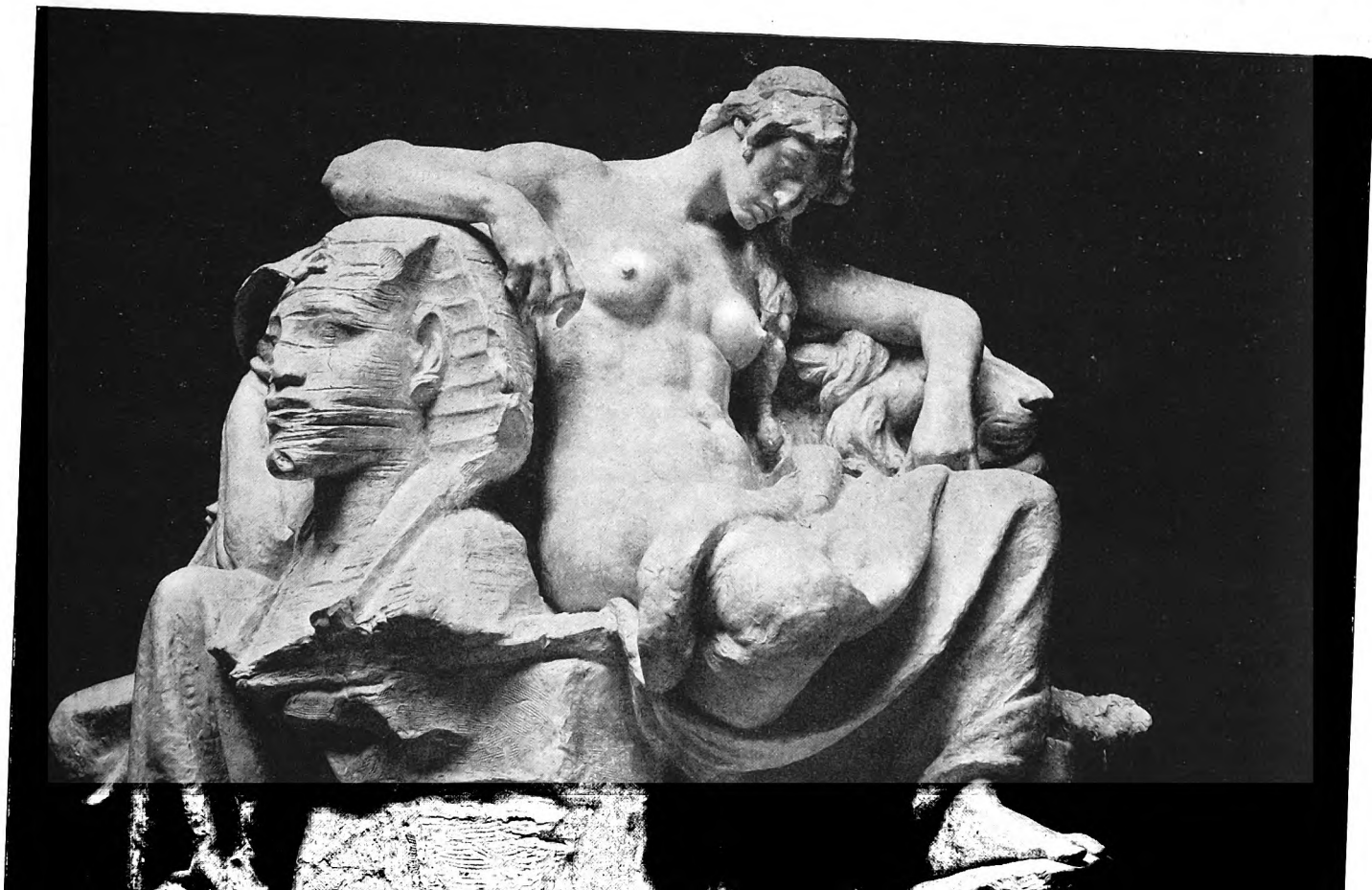
THE MONUMENTAL SCULPTURE OF DANIEL CHESTER FRENCH.

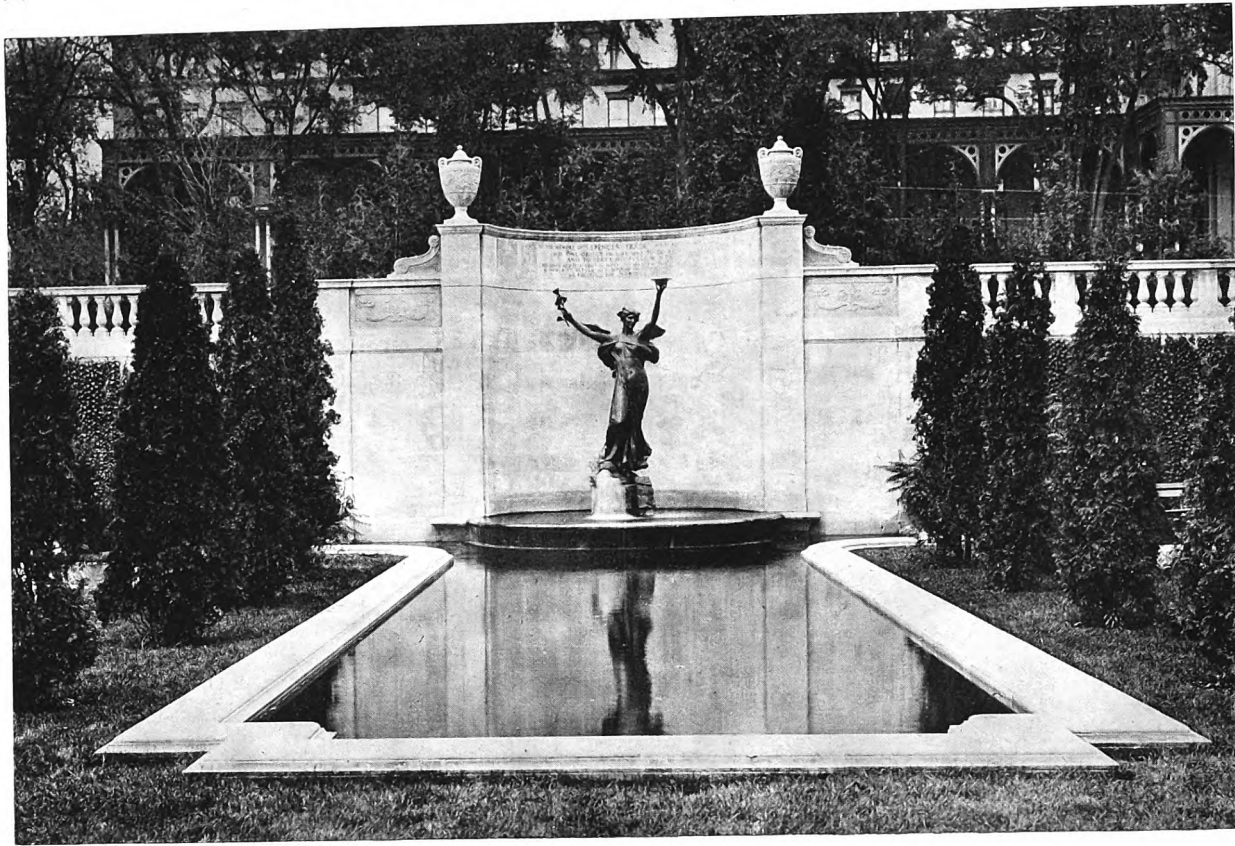
is in fact one of the sculptor's greatest creations; a half-draped female figure of queenly dignity and beauty.

In speaking of the sculptor's studio in Massachusetts, reference has already been made to his figure of "Africa," one of the four groups in front of the New York Customs House. These groups represent the Four Continents—Europe, Asia, Africa, America—from all of which, presumably, the New York Customs claim some pecuniary assistance. "America" is a seated woman, having behind her the stooping figure of an Indian; "Europe" sits enthroned and crowned, her bosom covered with a corselet, her robe brodered with the arms of her historic nations, her left hand resting upon an open book, supported on a globe; "Asia" is appropriately hieratic in type; while "Africa" is portrayed as a sleeping Nubian woman, the upper part of her figure entirely nude: she rests her right arm upon the Sphinx, while a shrouded figure behind seems to hint at her yet unknown future. This figure of "Africa," in its masterly handling of the nude form, is to be compared with the "Mourning Victory" and with the later "Sculpture" (1915) of the St. Louis Art Museum. The same breadth of technique appears in Mr. French's treatment of the draped figure as of the nude. He makes for power rather than for delicacy; and this is only to say that his work is always instinctively monumental. The great issues of Life and Death constitute the undercurrent of his art. But the lighter mood is not thereby condemned. We may enjoy

the operette of Offenbach while experiencing a faint emotion in the mightier music of the fugue or the symphony. Yet Mr. French can produce a theme as fresh, as delightful in its naïveté, as the child angels of the Clark Monument (of which is here reproduced); these carry us back to the Quattrocento sculpture of Florence, in which city the sculptor spent some of his earlier days of study.

Mr. French seems always to have been most happy in his artistic partnerships. When engaged on the Minnesota Capitol, as well as on the groups of the Four Continents in front of the New York Customs House, he was working harmoniously with that brilliant American architect, Mr. Cass Gilbert. In his work in which animals entered he found an admirable assistant in the well-known animal sculptor, Mr. Potter. Together they produced the group of "An Indian and a Bull"—which was exhibited at the Columbian Exposition—and the equestrian figure of General Grant in Fairmount Park in Philadelphia. But the harmonious collaboration of sculptor, architect, and, in this case, landscape setting, has never attained a more completely satisfactory result than in "The Spirit of Life" of the Saratoga Springs Trask Memorial, at Saratoga Springs (illustrated on the next page). Here we are brought before a problem which I have had occasion to discuss in writing upon the art of sculpture, but which is even more insistent in monumental sculpture. In this country we are too content just to set up a





SPENCER TRASK MEMORIAL, SARATOGA SPRINGS, N.Y.

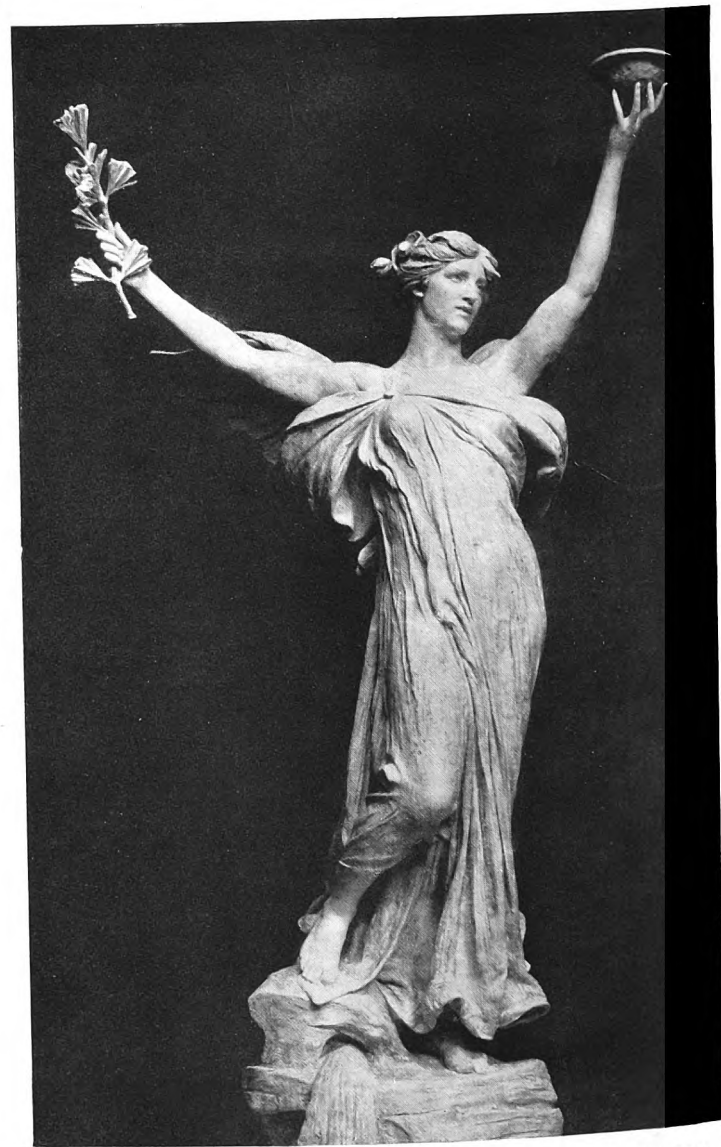
in any convenient or obtainable public place: but it is obvious that the finest statue may be ruined by its surroundings. The site therefore should be not merely considered, but, where possible, adapted into perfect harmony with the sculpture; for only in this way can such a beautiful result be obtained as we see in "The Spirit of Life." Nothing could be more glad, more buoyant, than this figure of Life. She floats—she is almost alive. "The Trask Memorial," said Mr. French to me, "is erected in Saratoga on the site of the old Congress Hotel, one of those great caravanserais that belong to fifty years ago. As the statue is erected in Saratoga, it seemed proper that there should be water works connected with it, and so water flows from the bowl which the figure holds in her hand and gushes from the rock beneath her feet. It is rare that a fountain has any water" (and our Gilbert fountain in Piccadilly is a melancholy illustration of this remark), "but in this case there is an unlimited supply, and perfectly clear, sparkling water at that." And he added—"This was a wonderful opportunity, because they gave us this entirely unimproved plot of ground and permitted Mr. Bacon, the architect, and Mr. Charles W. Leavitt, the landscape gardener, and myself to treat it as we saw fit. I flatter myself that the result is a sufficient vindication of this way of doing things."

Scarcely less attractive in its setting is the Longfellow Memorial erected at Cambridge, Mass., in 1914, Mr. Henry Bacon being the architect in this case also (he was the architect of the pedestals and setting of seven of Mr. French's recent monuments, these being his General Draper, Earl Dodge, Emerson, Trask, Lincoln, Longfellow, and Stuyvesant Memorials). Here a fine bust of the poet in bronze upon a plinth is outlined against a relief, in white Tennessee marble, which depicts some of the prominent characters in Longfellow's poems. Beginning on the left (see page 95), they are Miles Standish, Sandalphon, the Village Blacksmith, Spanish Student, Evangeline, Hiawatha. "This monument," to quote the artist himself again, "is erected in Longfellow Park in Cambridge, Mass. This park in Longfellow's time was an open field, on the opposite side of Brattle Street from the Longfellow man-

sion. Standing at his desk in a front window (Longfellow, by the way, always stood at his work) he had an unobstructed view, across this field, of the Charles River and the great flat marshes beyond. It was to keep this view open that the Longfellow heirs, after his death, presented the field to Cambridge as a park. The land slopes gradually from the house, and it was possible to put this low monument against a terrace, so that it would not obstruct the view."

The Emerson statue, in marble, was erected (1914) in the Public Library at Concord, in front of the alcove devoted to the works of the Sage of Concord. It is interesting to note that a portrait bust of Emerson was one of the sculptor's

first commissions (1879). "The statue," said Mr. French, "represents Emerson as a good deal younger, in what would



"THE SPIRIT OF LIFE," SPENCER TRASK MEMORIAL





THE MONUMENTAL SCULPTURE OF DANIEL CHESTER FRENCH.

be considered his prime. It is generally considered my best portrait statue, I believe."

Among recent works are his finely conceived figure of "Abraham Lincoln," set up (1912) in Lincoln City, Nebraska, against a background of dark granite, upon which is inscribed his Gettysburg speech, and the memorials of "The Princeton Student" (Earl Dodge) and "Rutherford Stuyvesant."

Mr. Cass Gilbert, who assisted in the architectural setting of the Rutherford Stuyvesant Memorial in New Jersey, was also the architect of the Art Museum in St. Louis, where a statue of "Painting" by the late Louis Saint-Gaudens is

which is the monument to Moorhall Field in Graceland, Chicago, belong to the sculptor's earlier creation.

Lastly, two groups representing "Manhattan" and "Brooklyn" may be mentioned. They are to be placed in the present year at the western terminal of the Manhattan Bridge, against pylons on either side of the main entrance. Messrs. Carrère and Hastings being the architects.

In this necessarily brief survey two points of view seem to me to emerge—first, the necessity for the more placing of monumental sculpture; secondly, the need of a strong movement to interest the public in plastic art, and the creation of corresponding opportunities for the sculptor.



LONGFELLOW MEMORIAL, CAMBRIDGE, MASS.

balanced by Mr. French's line seated figure of "Sculpture." This figure belongs to the same year (1915) as "The Genius of Creation," which was exhibited at the Panama-Pacific Exposition of that year. The latter shows us a brooding

reveal his talents. Without disparagement either of the of individuals or societies it may be said that in this case we are far behind America in regard to this matter. No one can more sincerely admire than I do the work of the

RICHARD PHENÉ SPIERS: ARCHITECT AND ARCHÆOLOGIST.

A PERSONAL REMINISCENCE BY ARTHUR T. BOLTON.

It must be left to others to deal with the official and public aspects of the distinguished career of the late Mr. Phené Spiers, but a few notes on the more private aspect of his teaching and professional life, which is all that I can pretend to give, may be acceptable to many who sincerely appreciated the man and his life-long devotion to architecture.

My acquaintance with Phené Spiers first became at all close about the year 1888, when, on the termination of my articles, I induced him to act as a private instructor in architectural design. It was characteristic of the man that persuasion was necessary. He was at that time still in the habit of recommending students to go to Paris, and that he should act as an instructor was, in his own view, a very inferior proposition.

I had met, however, in Brussels, probably a year before, an Anglo-Indian student who had been referred to Spiers, during his stay in England, for instruction in architecture, and the account he gave, and the opinion he expressed, of Spiers as a teacher, was the incentive of my wish to come under his tuition.

It will be remembered by those whose memories reach so far back, that at this time there was scarcely any systematic teaching of architecture. Sketching came first, and after that classes of design, with a different visitor for each subject, a method useful up to a certain stage, but clearly inadequate for serious students of the art.

Spiers at that time kept up his modest office at 12 Carlton Chambers, in Lower Regent Street, and, for a period of about six months, I used to call at intervals of about once a week with the designs that I had prepared in accordance with his programme. His method was, as I still think, so good that it will be worth while to briefly explain it. He began with a shortened study of the three principal Orders, which he was quite content should be drawn only in pencil. This was followed by a study of the "assemblage" of each, a small design being made by the student, such as a Doric city gateway, an Ionic mausoleum, and, say, a circular Corinthian pavilion, the object being to familiarise the student with the

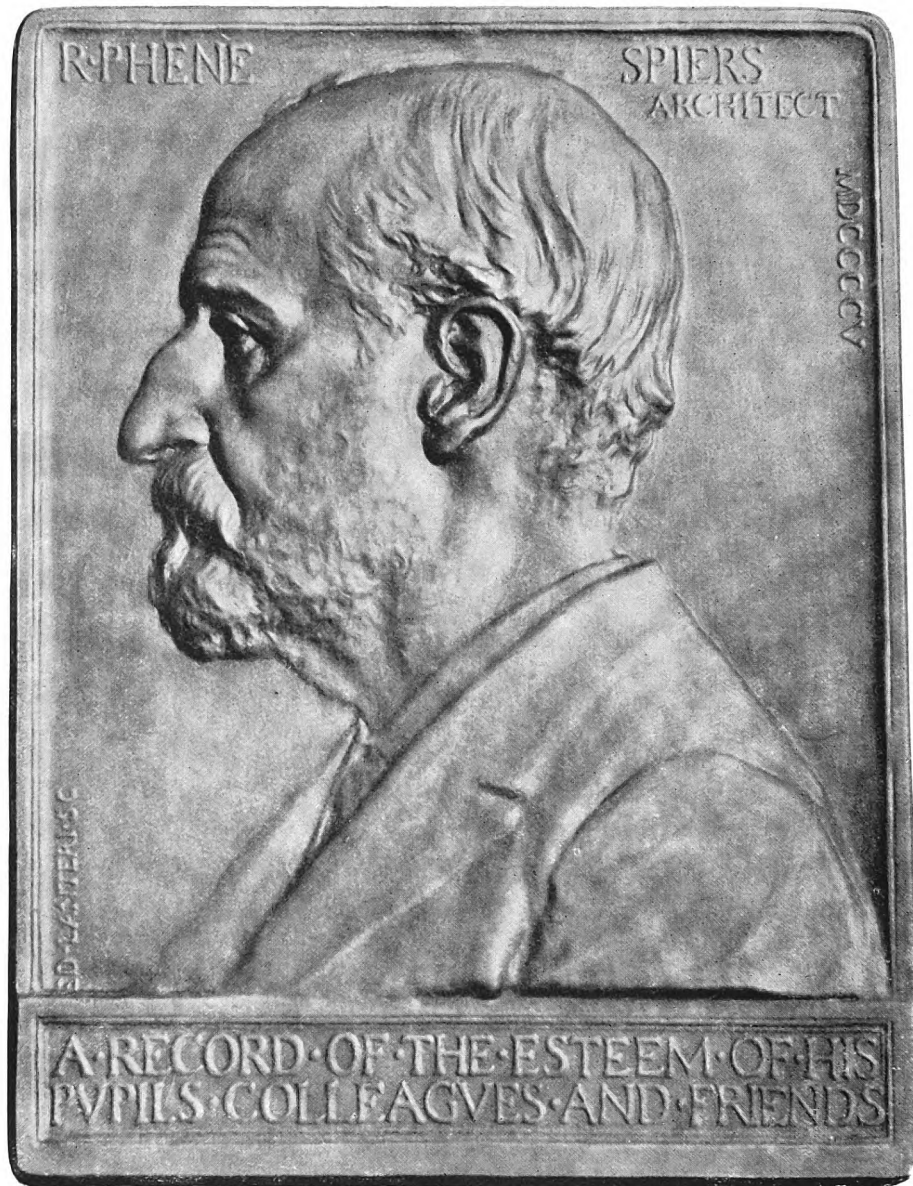
actual use of the Orders in buildings. He held that in this way the subject was seen all round, and that the student was driven to seek out all manner of details necessary to complete the design. The next step was to make an Imperial size detail of an entablature to perhaps quarter or half full size, with the shadows correctly projected, and to finish it in repeated washes of Indian ink, retaining the brilliance of the high lights, as well as giving the correct gradation of tones

and the full depths of the shadows. This he maintained taught invaluable lessons in the use of the brush, and in the management of the treacherous ink, which in unskilled hands is liable to deposit. I remember that he attributed his skill in water-colours to this discipline, by which he would secure a brilliance of sky and a depth of clear shadow that was out of the reach of many artists in that medium.

Spiers was a severe and exacting master where he thought the pupil showed any promise. He would scrap without mercy a drawing which might have taken a week to produce, and the benefit to the student of the visible improvement in the redrawn example was the sole compensation to his afflicted feelings. In dealing with students Spiers in fact followed the French method of withholding all praise, and not sparing the student's feelings, in the case of any appearance of failure or of

inattention. After a very severe course of study, in which every effort had been made, he might perhaps concede to the aspirant that he had "some ideas." Sensible students were content with this, but it is easy to imagine that it was lacerating to the mere enthusiasm of incompetence, or to the presumption of those who had not yet found themselves.

After this shadow study came the very important development of Orders upon Orders. A subject like the cortile of the Farnese would be suggested, and the student was expected to look up as many as possible of the finest Italian and other examples and to make plans and sections at the different levels,



From the medallion by Professor Lantévi.

and he was by no means allowed to shirk the vaults, or domes, of the bays of the corridors in each tier.

The study of planning on a large scale, in the shape of a design of a large hall of the character of the great Roman *thermae*, then followed, with special reference to such works as Blouet's Baths of Caracalla and Cockerell's restorations. There is no doubt that this was a particularly valuable feature of his programme. The artistic side of planning was ever present to Spiers. He had a great admiration for planning such as that of the Reform Club by Sir Charles Barry, which he regarded, I understood, as one of the few instances, in England, of a building approaching to technical perfection in this respect. Very wisely this subject of planning was pursued in the form of the design of a large church based upon Sta. Sophia, for he taught the elements of Byzantine as an extension of the work of Classical Roman architects—a view which I believe to be extremely sound.

Some three or four months having been expended in reaching this point, I must confess that I showed signs of revolt, and it was agreed a design should be made for an actual building, on the current programme of the Soane Medallion, which happened to be a Public Library. I may say, from later experience as a teacher myself, that it is characteristic of English students to chafe at any programme of an academic nature that is at all prolonged. It is necessary, concurrently with such work, to give scope to the realist inclinations of the English architectural student by allowing him to exercise his imagination on designs that are in touch with actuality. At

the same time Spiers carried into the study of the problem the same severe artistic method. He proposed the mere practical solution by which nothing was beyond the mere necessities of the case. Further, the designer who attempted to impart an artistic touch to the mere addition of features and ornaments, to purely practical. His favourite saying was that "Architecture is a rational art," but he combined with this a strong leaning, you will, in favour of a solution based on Greek, or Roman, elements of design. He certainly did not sympathise with any cry for the rejection of Classic tradition in favour of a solution based merely on building methods. His was in fact a balanced one, with a bias derived from his training, held in check, however, by a wider experience of historical examples than is usual to a Paris-trained architect. At one period, in fact, he ceased, I understood, to send his students to go to Paris, and passed through a phase in which he appeared to realise the limitations of that country in architecture.

As a teacher Spiers emphatically did not dictate to the student. He expected a series of studies of the problem, shown in sketch plans, elevations, and sections, sufficient to embrace the whole idea. If the plan was not good, he would show its massing he would probably tell you that it was "no plan that was not blacked-in was ever considered." He would continue to pass over these sketches until he produced which he considered worthy of further development, when he would perhaps indicate some line on which a



should be made, and from his wide knowledge would quote some example that it would be useful for the student to refer to.

If, as probably would be the case, the student was bitten with some fine idea of his own, and intent on dragging it in, Spiers would not insist, but would dismiss the point with some witty criticism, which, if it failed to penetrate the hide of the student's conceit at the time, would be likely to remain in his consciousness, and serve thereafter to prevent a repetition of the blunder. This refined method would not suit the drill-sergeant type of instructor, but it met the idea of Millais, when he objected to take pupils, on the ground that "you would only get a dozen little Millais painting in the Millais manner."

Design in architecture was to him a real thing, and I should not have envied the task of a building enthusiast demonstrating to Spiers that it had no historical, or other, basis of existence. In respect to the artistic element in architecture I well remember an interesting talk of his, apropos of Basevi's great Fitzwilliam Museum at Cambridge. It appeared that while Spiers was chief assistant to Sir Matthew Digby Wyatt, the question of the grand staircase, which had been completed by Cockerell after Basevi's death, was referred to Wyatt for a report, in view of alterations for some minor convenience. Spiers told me that Cockerell's original drawings, which came into Wyatt's office, showed the traces of a most artistic treatment of curves, quite of a Grecian refinement, and that Wyatt reported that the staircase should be preserved in all essentials. The authorities, dissatisfied, placed the matter in the hands of Edward Barry, who swept away the whole of the interior. Spiers's comment was that "the man who could do that, whatever else he might be, was not an artist."

It can easily be supposed, therefore, that a man of his profound technical equipment and knowledge of architecture had no very cheerful outlook on current successes. Strongly convinced of the reality of architecture as he had studied and understood it, Spiers was not disposed, I imagine, in his early days to accept many of the compromises which are forced upon practising architects. He had been permeated with the artistic economy of the French, and cherished his own independence. I remember an effective rebuke to a student, who had accidentally put on his coat and was apologising for the apparent similarity. "Yes," said Spiers, "but I cannot afford silk linings to my coat."

He spoke once of some trip, suddenly undertaken by a party of French students, with a luggage of tooth brushes, an incident which I believe was made use of by Du Maurier.

I have no doubt that he was very generous with his clients. For teaching, his fees at the time seemed to me to be very small, and I am convinced that they were ludicrously inadequate.

I have alluded to his proficiency as a water-colourist—one which he came to regret, almost, as having been detrimental to his work as an architect. "When I went up the Nile with my French companions," he said, "they all did water-colours, and I did the same, but I advise you to adhere to measured drawings."

On another occasion he made a most interesting passing allusion to the sudden rise of the Norman Shaw-Nesfield style. "I had often," he said, "drawn these old cottages, but it never occurred to me to make any use of the style." He had a great respect for Norman Shaw, based in particular on the New Zealand shipping offices in Leadenhall Street, which he regarded as a correct solution of a genuine architectural problem. Further he remarked that if Shaw used flat profiles he arrived at his intended effect, and understood the relation of the mouldings to the general design. It was also an observation of his that this style—nicknamed, as he used to relate, by

Butterfield as Queen Anne—was based on a system of proportion radically different from that which he had been taught at Paris. I always regarded this as his apologia for the Chelsea house, where he had the misfortune to come into direct comparison with Norman Shaw on his own ground. Very few could realise the conscientious character of Spiers's designs. It emerged curiously one day when a pavilion design was being considered. "You ought," he said, "to make more preliminary studies of the problem," and, going to the drawer, he drew out some twenty or more different studies for a memorial of that character which he had himself built. They were a most interesting and varied collection of ideas, and illustrated the subject in every aspect. Some were like domed chapels, but I can only remember that the final one, which was built, had a tall, circular stem surrounded by a colonnade.

Spiers never in fact obtruded his own designs on a student. I only once had a brief sight of the portfolio of remarkable drawings which he had made at the École. These, I understand, he has given to the Musée Carnavalet at Paris, where they will be a record of the work of the École of that time.

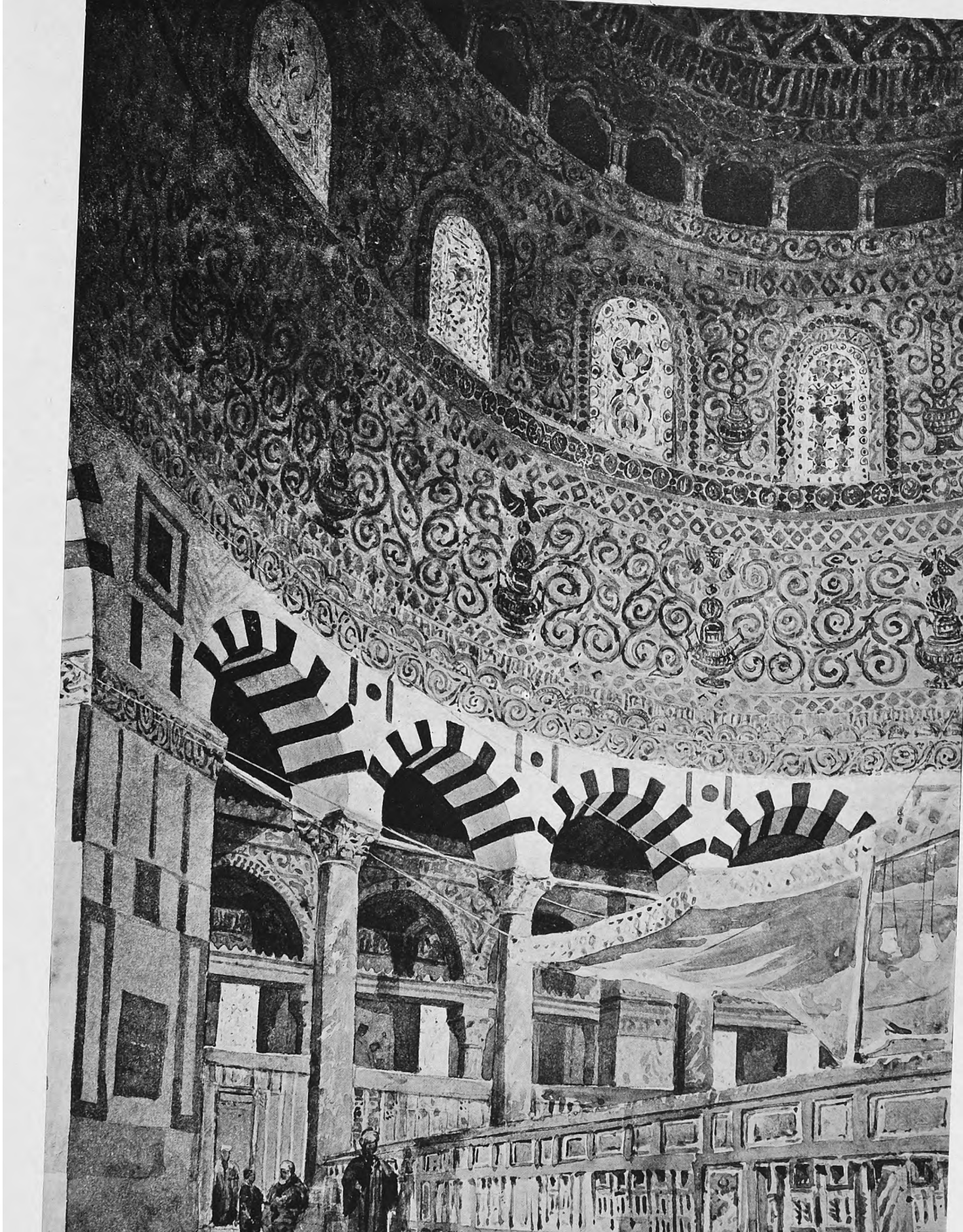
In his rooms an original study by Alfred Stevens was conspicuous. I remember once catching sight of a new water-colour of a tall château-like house in the country, a drawing probably just back from an exhibition. Spiers, seeing the unspoken query, said, "Yes, that is built," and the intonation of his voice will be realised at once by those who knew him.

The width of his observation can be further illustrated in case of Early Renaissance architecture. I had been on a visit to Bramshill, and, being struck by the general mass of the famous frontispiece, had made a study showing a revision, with detail of a more Classic character. "Yes," said Spiers, "but if you alter the coarse detail of these half-bred compositions you will lose their particular character. I tried it with the arcades of the Bishop's Palace at Liège, and I found that, if I put in a more regular column, in place of the bulbous outline of the original, I had lost the effect." It would be a mistake in fact to overlook Spiers's appreciation of the quality of the earlier work. He had no sympathy with the destructiveness of French rebuildings and restorations. Taking part in the famous A. A. Charente excursion organised by Sharp, he had met Abadie at Angoulême, and Périgueux; and, while he was interested in the Sacré Cœur at Montmartre, Spiers condemned the way in which that interesting architect's work had been carried out after his death. He gave me on one occasion a valuable list of old buildings in Paris which he thought had still survived and which he wished me to visit.

Of modern work in Paris I heard him allude most often to the Opera House. Of the later work of the Third Empire I think that he had but a poor opinion; for Garnier, however, he had a great respect, considering that he had invested all his detail, though often derived from curious sources, with a distinct character of his own. The Librarie de St. Geneviève and Duc's Palais de Justice were also works to which he constantly referred. It did not appear to me that he was satisfied with the churches and houses of modern France.

There is a Synagogue off the lower part of the Edgware Road which represents, I understood, some assistance of his own to other architects. In the India Office, I think also, and particularly on the staircase, he gave a good deal of aid to that able but not very strenuous architect, Sir Matthew Digby Wyatt.

On one occasion I heard without surprise that a publisher who had submitted to him a selection of plates of modern architecture in England, to which Spiers was to be invited to contribute a text, received it back with the remark, that it seemed to him "to be all Norman Shaw."



His criticism in fact was the pointed and sharp arrow of the Psalmist. Of a building opened at the time with some *éclat* I recall that he remarked that the interior showed that there was a "limit to the possibilities of Messrs. Juggings's plaster-work." His artistic honesty would carry him to the point of saying as much to the architect himself, if he were solicited to say what he thought.

One victim harried his office with the complaint "that he did not see why his mouldings were not as good as anybody else's." As Spiers would say, "the worst thing about it is that you did not see it yourself." The manner, however, and the transparent honesty of his criticism, with the evident freedom from malice, gave no offence to sensible students.

In his study of ancient architecture Spiers engaged a highly scientific spirit, devoting immense pains to ascertaining exact fact. I had an insight into this, as I was asked to look into certain points while abroad, and was in touch with him at the time when his paper on St. Front at Périgueux was being written. At his instigation I looked on the architect in charge of that work, a visit which proved to be a very interesting experience. I have the slightest doubt of the soundness of Spiers's view of the technical points involved in the abstruse question of the development of the independent domes, which, as is well known, were used, when built, on pointed arches. The French architect's question later on came to see Spiers, but I preferred that he was unable to refute the argument in question. I shall never forget utterer's characteristic exclamation, when asked to throw light on certain points which were likely to be known only to himself: "Moi aussi, j'ai leées de la gloire."

When Spiers undertook to write a paper, it was an affair of months of work—I think it ever occurred to him that it would be miles above the heads of his audience. He would seriously answer criticism that was entirely beside the mark. His papers in fact demanded a special recognition

what he had seen and studied. He was incapable of plunging into the subject which are held to atone for his brilliance for lack of exactness. A characteristic comment on a certain popular work was that "it was a useful book with a blunder on every page."

I never ventured to suggest the impression of a sound one, to the effect that I believe still to have been a sound one, to the effect that his historical method reposed on too narrow a basis. He was to take what existed, often as it must now necessarily be based on a limited number of examples, as the sole groundwork of argument, and therefore his deductions are liable to be open to as based on an insufficiency of facts. Professor B

Brown's suggestion of the importance of Antioch and Ephesus, in the development of Roman architecture, and the illustration, and the resurrection of Crete, conclusively how narrow quite insufficient, was the basis of Classic architecture thought. Robert Adams course pointed this out in the eighteenth century, the case of the dome in the architecture of the Greeks and Romans, but his views remained unheeded. Spiers was essentially conservative and non-committal in his views of current archaeology. When Bilson wrote his paper on the early history of the nave vault of Durham Cathedral, while Spiers recognised the importance of this discovery, I could not obtain from him any expression of his real opinion on the subject.

He remained therefore, to the general body of architects somewhat in the position of Browning's grammarian, pursuing his studies, and content if he elicited one truth or corrected one error, and regardless of any recognition of his great and laborious studies.

I fancy that few obtained the chance of seeing enough of the man to counteract the off-hand impression of a somewhat cynical outlook. This arose from his often disconcerting candour. It was nothing to him to tell a student that



THE PARTHENON: NORTH-EAST CORNER.

From a water-colour drawing by the late R. Phené Spiers.

somewhat cynical outlook. This arose from his often disconcerting candour. It was nothing to him to tell a student that

six months with such a comment as—"You have used a good line in your drawings." It was a sort of cold bath which suggested "misspent time and wasted opportunities." I am convinced, however, that this was merely the idealism of the man. He had a high standard, which he applied to himself quite as much as to others, and it was not, I am certain, the expression of a nature that had been affected by any sense of a withheld brilliance of worldly success. I have not the slightest doubt that many could relate acts of great kindness that they had received from him, and others, who might be momentarily offended by his candour, came later to value his courageous and truthful advice. This was sufficiently shown by the dinner given in his honour by his former students at the Academy, which was also shared in by others who were not regular members of that school. The portrait bronze medallion struck on that occasion, which is an excellent likeness, is still treasured by many who greatly respected their old master.

* * * * *

To Mr. Bolton's personal reminiscence may be added the following biographical particulars, as recorded in the Journal of the Royal Institute of British Architects:—

"Richard Phené Spiers was born in 1838, the eldest son of Alderman Richard James Spiers, J.P., F.S.A., a leading citizen of Oxford and Mayor of that city in 1854. He was educated at King's College School, and afterwards in the Engineering Department of King's College, London, of which he became Hon. Fellow. For three years from 1858 he was a student of architecture in the Atelier Questel of the École des Beaux-Arts, Paris. Returning to London, he entered the office of Sir M. Digby Wyatt, where he assisted in the preparation of designs for the interior construction and decoration of the India Office in St. James's Park and Whitehall. He became an Associate of the Institute in 1861, and was one of the nineteen candidates who sat for the first Voluntary Examination held by the Institute in 1863, and one of the eight who passed in the Class of Proficiency. In the following year he sat again, and was the first of the only three architects who passed in the Class of Distinction. As a student at the Royal Academy Schools he gained in 1863 both the Silver Medal and the Gold Medal, and in 1864 he was awarded the Travelling Studentship. In 1865 he won at the Institute the Soane Medallion and £50 with a set of seven drawings and a description of 'An Institute for the Study, Practice, and Performance of Music.' The money went towards the expenses of an eighteen months' tour in Germany, France, Greece, Constantinople, Palestine, Syria, and Egypt, in which he was accompanied by M. le Brun. Many of the studies made during the tour have been exhibited and published. Returning to London in 1866, he assisted in the delineation of the design submitted by William Burges, A.R.A., for the new Law Courts.

"His executed works include additions to Umberslade, Warwickshire, for Mr. F. G. Muntz, M.P.; the restoration of the churches of Hampton Poyle and Weston-on-the-Green, Oxfordshire; Lord Monkswell's house on the Chelsea Embankment; studios for Mr. Thomas Faed, R.A., Mr. R. W. Beavis, and Mrs. Jopling; two studios at Campden Hill Square for Mr. Andrew Tuer; two houses in Bedford Gardens, Notting Hill Gate; two London Board Schools; and additions and alterations to the Becket Hospital, Barnsley. He planned and laid out the grounds of Locke Park, Barnsley, for Mrs. Locke; and, in collaboration with M. Trouquois, of Paris, designed and carried out Impney Court, near Droitwich, for the late Mr. John Corbett.

"When the Royal Academy migrated to Burlington House in 1870 Mr. Spiers was appointed Master of the Architectural School. He held the appointment for thirty-six years, retiring at the end of the July session, 1906. In 1905 the general appreciation of his services was the cause of a remarkable demonstration. Mr. Spiers was entertained at dinner by a large and influential gathering of his friends, former pupils, and fellow artists (under the presidency of Sir Aston Webb), who presented to him an illuminated address bearing the signatures of over three hundred British architects, twenty-four from the Colonies, fifteen from the United States, three from France (besides an address sent by the Société Centrale des Architectes Français, and one from the old students of the Atelier Blouet-Gilbert-Questel-Pascal, Paris), four from Japan, five from Holland, and many others. The gifts presented to him that evening embraced some books from his former Academy pupils, a medallion with portrait, modelled by Professor Lanteri, a smaller medallion portrait from the Architectural Association, a commemorative medal struck in his honour by the Société Centrale des Architectes Français, four volumes of 'L'Architecture Française de Blondel,' by the Atelier above mentioned, and a copy of his own 'Architecture East and West,' consisting of a series of essays collected and published by the Testimonial Committee. Mr. Spiers generously devoted the money balance of the fund to the forming of a national collection of drawings of ancient architecture to be deposited in the Victoria and Albert Museum. In this undertaking he was joined by Mr. Robert S. Weir and Professor W. R. Lethaby, and as a result several thousand valuable measured drawings of important buildings or designs and working drawings by distinguished architects are now available to students at South Kensington.

"Mr. Spiers was elected a Fellow of the Institute in 1877. He served on the Council for fifteen years—1888-1903; was a member of the Literature Committee for twenty-two years and chairman for eleven years. He was a constant contributor to the Journal, and read before the Institute a number of papers, some of which were included in the volume 'Architecture East and West,' published as part of the testimonial above referred to. Others of his published works are his editions of Pugin's 'Normandy,' 'Architectural Drawing,' and 'The Orders of Architecture.' He did the very important work of keeping up to date Fergusson's 'History of Architecture,' and wrote the whole of the Roman part and some of the Greek chapters of Anderson and Spiers's 'Architecture of Greece and Rome.' He contributed the articles upon Persian and Roman Architecture to Dr. Russell Sturgis's 'Dictionary of Architecture,' and those upon Architecture and Architectural Archæology to the 'Encyclopædia Britannica.'"

* * * * *

The following illustrated articles by him appeared in THE ARCHITECTURAL REVIEW: "The Effect of Fire on Architecture: The Ruined Palaces of Paris after the Commune," June, July, August, September, 1897; "The Great Mosque of the Omeiyades, Damascus," August, September, October, 1900; "Art and Architecture on the Stage: 'Herod' at Her Majesty's Theatre," January, 1901; "'Coriolanus' at the Lyceum Theatre," July, 1901; "The Plantin Museum, Antwerp," January, 1902; "The Palace at Knossos, Crete," May and September, 1903; "The Royal Academy Architectural School," January, 1904; "Burlington House, Piccadilly," October and November, 1904, and September, 1911; "Cockerell's Restorations of Ancient Rome," March, 1911; Review of Mr. Blomfield's "History of Architecture," December, 1911; "Archæological Research in the Paintings of Sir Lawrence Alma-Tadema," March, 1913.

MEMORIALS OF WAR.—VIII. GERMAN.

(Continued from p. 113, No. 229.)

THE Germans have erected more memorials of war than any other nation since the Romans. It is not possible here to give a fully comprehensive series of illustrations of these memorials, which take the form either of huge structures commemorative of the national achievements, or of individual monuments to kings, statesmen, and warriors who were the idols and heroes of battle; but a selection has been made to include the most important and most representative of them, and as these cover a century of effort it will be opportune first to make some brief general observations on the tremendous changes that have been wrought in the art of monumental architecture in Germany during the past hundred years.

A century or more ago, when Germany was divided up into a group of separate states, with Prussia in a dominating position, the classical tradition was expressing itself in terms of scholarly design, and the same reversion to Greek types was witnessed in Germany as in England and France. Langhans (1733-1808) may be regarded as the founder of this movement, though it received its highest expression at the hands of Schinkel (1781-1841) and Von Klenze (1784-1864). The monuments, like the buildings of this period, are admirable in character, displaying a sound knowledge of classical design.

Later, as the nineteenth century progressed, this fine quality became enfeebled and dissipated. From about 1830 onwards we reach what may be called, for convenience, the second phase of modern German design. This phase is distinguished by a clumsy use of Renaissance and Baroque models, and a general lack of vitality. But it was not until after the War of 1870-71, which resulted in a complete severance from French influence, that the period of decadence reached its lowest level; and out of that decadence has arisen the third and present phase of modern German architecture, which is dealt with at length later in the present article.

A form of memorial which especially appeals to the Germans is the Valhalla, of which there are most notable examples at Ratisbon, at Munich, and at Kelheim—all by Schinkel and Klenze. It is of interest to set forth the train of argument which the King of Bavaria was influenced when he called upon Von Klenze to prepare a scheme for a Valhalla. Obviously the King wished his artistic activities to be vested with a national character. He had already bidden his architect to produce structures of almost every known style—Italian palaces, Greek churches, and public buildings in the Greek manner; but he was unsatisfied, for his name was so far associated with a work of architecture that could be described as specifically German.



Teutonic. His patriotic task was rendered all the more difficult because of the total absence of any definite architectural tradition in his country, owing to the fact that the new movements emanating from outside always reached Germany rather late, just at the period of their decline. Having failed to foster a style which was German, the King was of opinion that he might at least add lustre to his nation by providing it with a building whose use and purpose were suggested by a study of the ancient history of his race. According to Scandinavian mythology, the Valhalla, or Hall of the Slain, was the place of residence of the heroes fallen in battle. The Valhalla of King Ludwig I was intended to be a temple of fame for all Germany, and was erected on an eminence 250 ft.

fiftieth anniversary of the Battle of Leipzig. It is a rotunda 193 ft. in height, borne upon a substructure 26 ft. high, and reached by a flight of eighty-four steps. The interior is lined with coloured marble, and has thirty-four Victories in Cararra marble, between which are seventeen bronze shields cast from captured French guns. It is a structure of great architectural merit, in acknowledging which we should not fail to add that it represents the spirit of the Germany of yesterday, tempered by Greek and French influence, and not the spirit of modern militarist Germany.

Taking a rapid survey of some of the more important war memorials in Berlin, we find a very plethora of statues and monuments. Among the earlier ones are the five statues by



Scharnhorst (1826).



Blücher (1826).

MONUMENTS TO SCHARNHORST AND BLÜCHER IN THE SQUARE IN FRONT OF THE OPERA HOUSE, BERLIN.

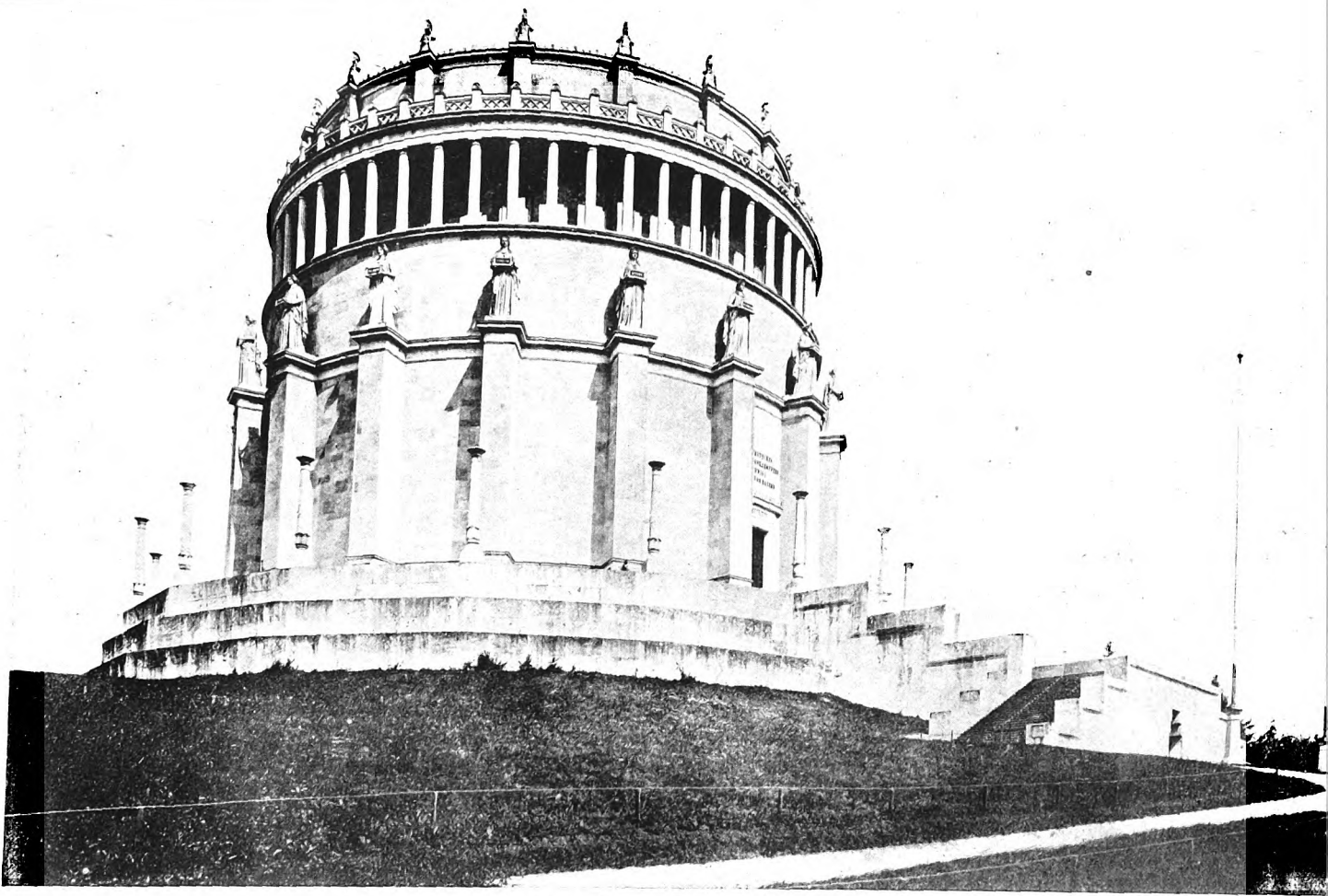
Schinkel, Architect. Rauch, Sculptor.

above the Danube, near Ratisbon, its form closely following the Parthenon of the Athenians. Within it, by means of statues, busts, reliefs and tablets, the mythology and history of Germany are illustrated and her greatest names commemorated. The building was completed in 1842.

The Ruhmes Halle at Munich (shown on Plate V) was erected in 1853, and is used for a purpose similar to that of the Valhalla. This forms an admirable composition, and the low colonnaded structure with projections at each end provides a splendid background for Schwanthaler's colossal "Bavaria," which is of bronze, 62 ft. in height.

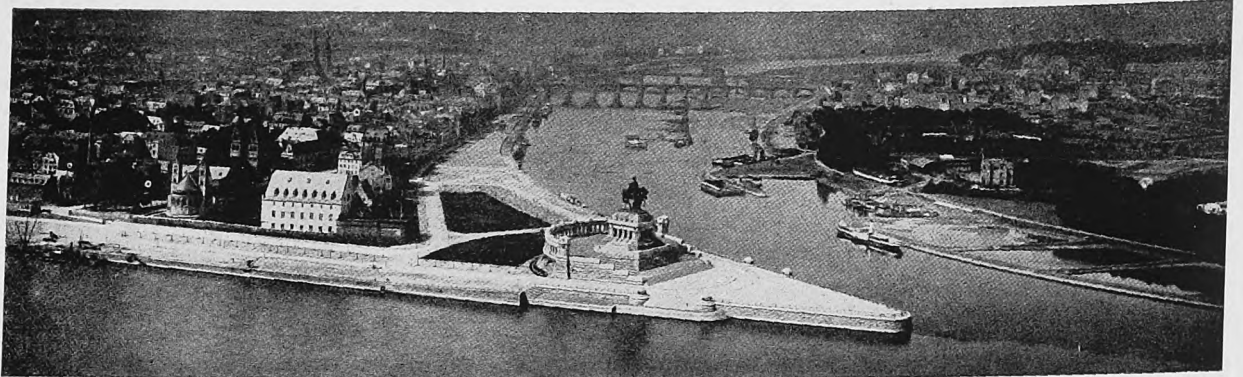
The Befreiungs Halle, or Hall of Liberation, at Kelheim (also shown on Plate V), was inaugurated in 1863 on the

Schinkel and Rauch in the square in front of the Opera House. These belong to about the year 1826, and may be taken as representing the first period. They are of five German generals—Blücher, Yorck, Gneisenau, Bülow, and Scharnhorst—and the two shown on this page, respectively of Scharnhorst and Blücher, serve to illustrate the point which we have already emphasised, namely, that during this period an elegant classical phase of architectural design was being practised in Germany. It will be seen that in both cases these two monuments are set on excellent pedestals, the design of which exhibits a good sense of proportion and a resourcefulness in treatment sufficient to imbue them with individual interest. Admirable, too, though by no means so free from faults, is the equestrian



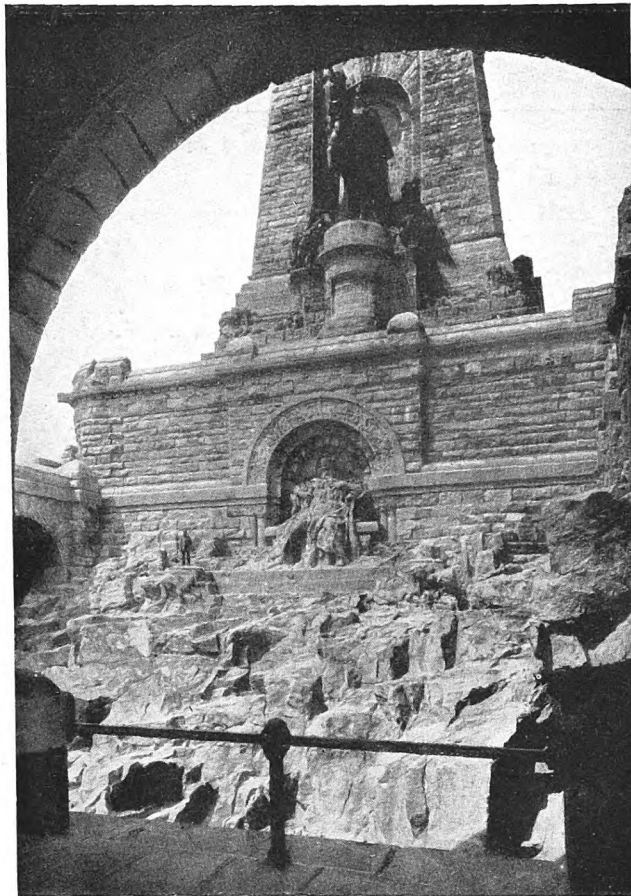
The Befreiung Halle, Kelheim (1863).





monument which was erected to Frederick the Great in Unter den Linden in 1851 (see page 101). This is also by Rauch. The King, on horseback, is set upon a tall pedestal embellished with scenes from his life, and with figures of his officers and contemporaries. It is certainly a well-composed memorial, although the difference in scale between the smaller figures on the pedestal and the large surmounting figure of Frederick is a marked fault—a fault repeated in many of the other German war memorials.

The Monument of Victory illustrated on the same page may be taken as representing the middle, feeble and mediocre, period of modern German architecture. This was erected from the design of Strack. It is set upon a circular terrace approached by granite steps, the square pedestal having bronze reliefs of martial processions, while mosaics on the drum within the colonnade illustrate the restoration of the German Empire. Above, in the flutings of the column, are three rows of Danish, Austrian, and French cannon, sixty in all, and on the sum-



View looking through arch of courtyard showing seated statue of Barbarossa.

KAISER WILLIAM I MEMORIAL ON THE KYFFHÄUSER, THURINGIA.

Bruno Schmitz, Architect.

mit is a Victory, 45 ft. high. The whole treatment of this monument is clumsy, and one has only to compare it with Alavoine and Duc's Column of July to appreciate the gulf that separates the German and the French sense of design.

In the centre of the Belle Alliance Platz is another monumental pillar, a Column of Peace, 60 ft. high, erected in 1840 on the twenty-fifth anniversary of the Peace of 1815.

In front of the Royal Palace of Berlin is the national monument to William I, by Begas (1897). It represents the Emperor on a horse led by the genius of Peace! Lions with trophies of arms are placed on the corners of the base, and reliefs of War and Peace appear on the two principal sides of the pedestal, while around the central figure extends a semicircular colonnade, the whole being richly embellished, or, rather, coruscated with sculpture.

In the Siegesallee, or Avenue of Victory, in the Tiergarten, is a series of no fewer than thirty-two marble statues of Prussian rulers, set



BISMARCK MONUMENT IN FRONT OF THE REICHSTAG, BERLIN (1901).

Reinhold Begas, Sculptor.



SOLDIERS' MONUMENT, WÖRTH.

Rümann and Thiersch, Sculptors.

at the instigation and at the expense of the present Kaiser, with the object of glorifying the greatness of Germany.

Of the latest phase of modern German design there are no more staggering examples. The first of these is the monument to Bismarck in front of the Reichstag, by Begas (1911). As will be seen from the illustration on the opposite page, it consists of a colossal bronze figure of the Chancellor set on a granite pedestal and surrounded by four groups—Atlas ring the Globe (at the front), Siegfried forging the Imperial sword (at the back), Constitutional Authority trampling on liberty (on the right), and Statecraft seated on a sphinx (on the left). This monument is extremely coarse in treatment, though it appears almost chaste when compared with the quality of the monument to Bismarck on the Mühlberg at Magdeburg (illustrated below). Here we may take occasion to consider the spirit that prompts the creation of such a monument as this. It is possible to trace a direct connection between the now familiar militarist theories of modern German philosophers and some of the war memorials here illustrated.

Many will agree that it is a moot question whether a war-nation is more likely to produce great works of art than a community enjoying the blessings of peace and prosperity. It is difficult to understand how a hand hardened by wielding a net or firing some mighty gun can readily turn to the finer use of brush or chisel. When our designers come back, hearing dulled and their nerves shattered by the roar and shock of shell-fire, their minds clouded with the memory of dead churches and desolated homes, will they find it easy to resume their studies of line and form? Or will they be shocked and uplifted by the sight of heroism, forgetting all the ordid horrors of battle, so that they have become new "purified by fire"? These are the two aspects of War;

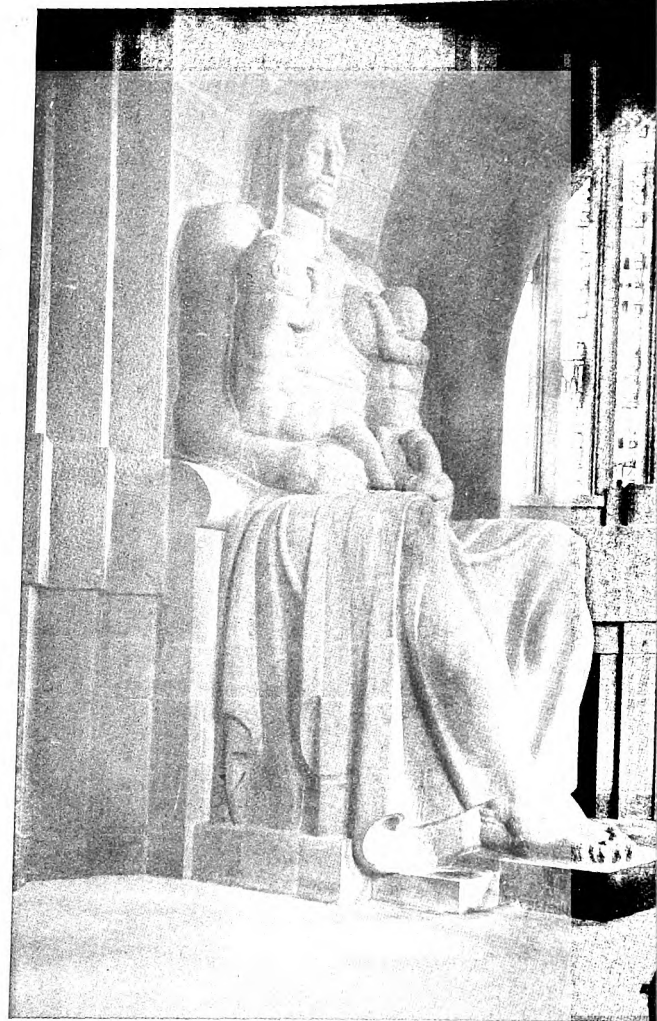
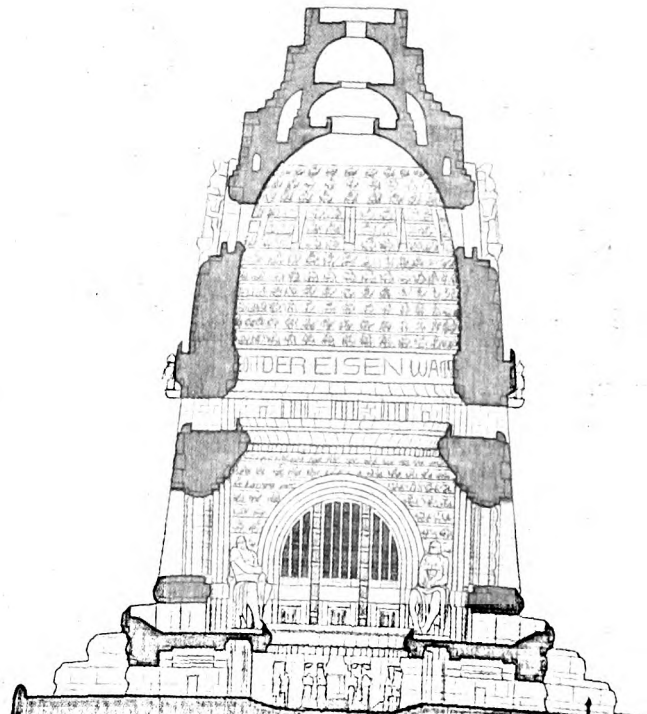


FIGURE WITHIN THE WAR MEMORIAL, LEIPZIG



on the one hand brutalising, on the other exalting. In his "Crown of Wild Olive" Ruskin upheld the latter. "All the pure and noble arts of peace," he wrote, "are founded on War; no great art ever yet rose on earth, but among a nation of soldiers." He instances the essentially military character of life in Egypt and in Greece, puts aside the Roman Empire (the most military of all) as an inconvenient exception to his rule, ignores the reputed decadence of Byzantium, and takes up his theory again in the Middle Ages. "... With Gothic chivalry there comes back into the mind of Europe a passionate delight in war itself, for the sake of war. ... And from this time forward, as peace is established or extended in Europe, the arts decline." But this is not true, he says, of all war. Not of "... the rage of a barbarian wolf-flock, as under Genseric or Suwarrow; nor the habitual restlessness and rapine of mountaineers, ravaging on their borders; nor the occasional struggle of a strong peaceful nation for its life ...; nor the contest of merely ambitious nations for extent of power." Reading this in the light of events of the past two years we may regard the present conflict as having begun as the second of the list, then revealed itself as the last, and finally developed into a revelation of barbarian rage well associated with the name of Genseric. "None of these forms of war," says Ruskin, "built anything but tombs." It is those wars which are waged for the suppression of evil, or in the sacred defence of one's home and fatherland, that give rise to a noble art.

But the monuments now under consideration are to be regarded not solely as the work of a soldier-nation (for one may question whether the German is really a soldier at heart). It is more just to regard them as the embodiment of a philosophy preached by unbalanced theorists, such as Treitschke and his illustrious forerunner, Nietzsche, who set forth a common doctrine of the worship of power. By power Nietzsche implied the ability or the genius to command, and his object was to produce a race of "supermen" who would eventually control the world. But his successor preached another type of power—the crushing, overbearing, ruthless authority of the

State, before which the individual was a negligible unit. This is the spirit inspiring the designers of modern German war memorials. Yet what may be called commemorative military art, the expression of the pomp and circumstance, the struggles, the achievements, of War, need not necessarily be brutal or oppressive. The triumphal arches of Rome and her provincial capitals do not lack refinement more than other branches of Roman art. The victories of Louis XIV are displayed in monumental fashion all over France, but there is nothing vulgar in such an example as the Porte de Paris at Lille. The same may be said of Napoleon's architectural schemes, which, though grandiose, are always marked by the classical taste of his day.

But in Germany a new type of war memorial has been evolved during the last twenty-five years. The country has been dotted with "veritable mastodons of masonry," and, curiously enough, these are almost all the product of one very fertile brain, Bruno Schmitz, who is perhaps the foremost living architect in the Empire. Born in 1858 and trained in Düsseldorf, he was only twenty-five years old when his design for the Vittorio Emanuele monument in Rome suddenly brought him fame. As it transpired, the final award left him only the second place; but his future reputation rests more on his subsequent efforts in the same field than on any other part of his enormous and varied practice. In some of his war memorials he preserves his balance, but in others he displays that "brutality" which is characteristic of modern



THE WAR MEMORIAL AT LEIPZIG (1898-1913).

Bruno Schmitz, Architect.

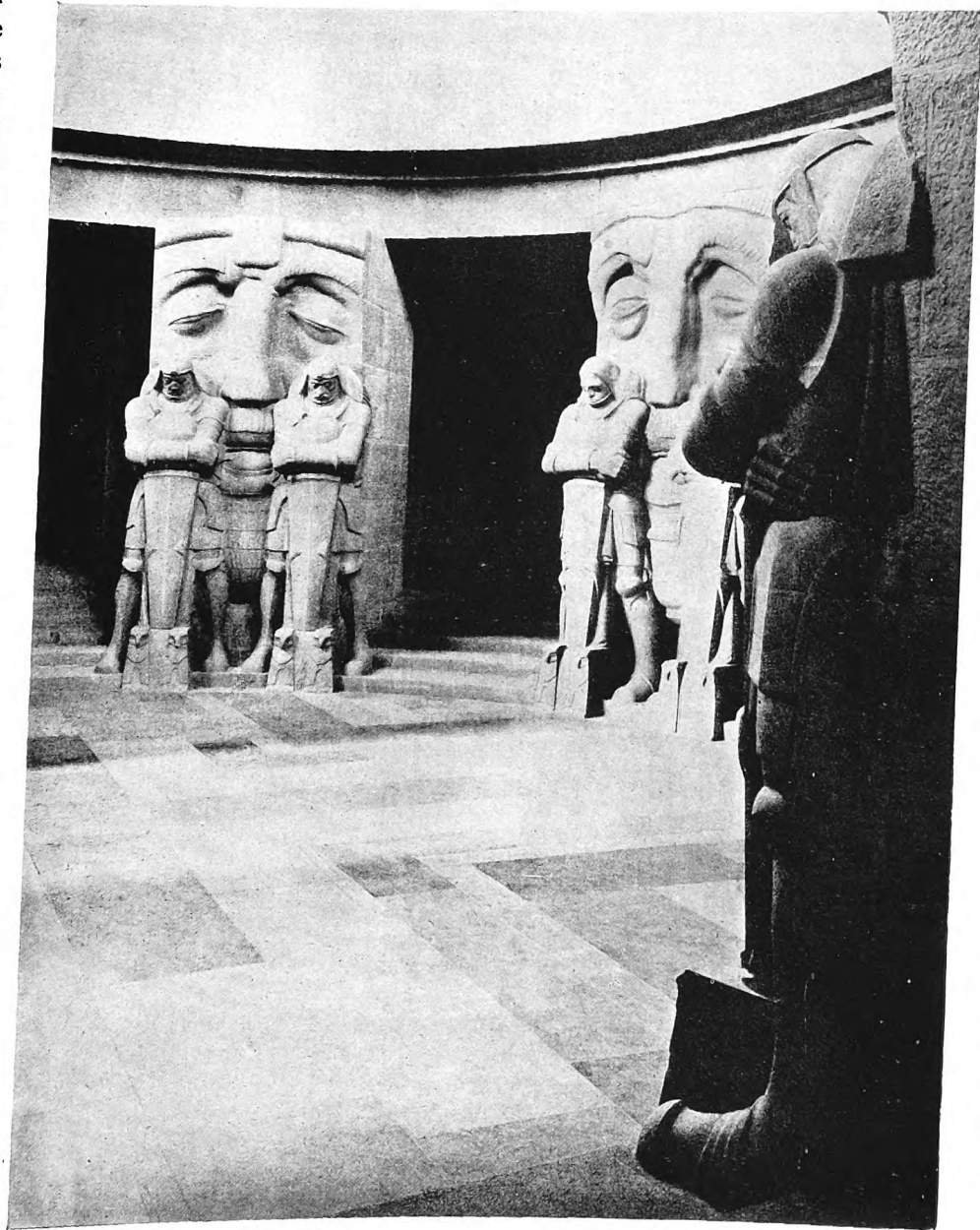
German art. Three of them may be grouped together, all being dedicated to that great Emperor who first united Germany when he crushed Austria and France between 1866 and 1871. All three were designs selected in competition (like the majority of Schmitz's works) in 1896-7, and all are magnificently situated. One stands on the Kyffhäuser in the Thuringian hills, another on the Porta Westfalica high above the Weser, the third at the junction of the Rhine and the Moselle at Coblenz. The first two especially are colossal landmarks, neither towers nor shrines, but simply lofty structures built of rugged masonry. They proclaim to the world

at large, but more particularly to the German people, the crushing power of the military State.

It is, however, in the huge Völkerschlachtdenkmal, or Battle of the Nations Monument, on the level plain outside Leipzig, that brutality is most obviously apparent. Here, where the hosts of Napoleon were vanquished in a great battle in 1813, the militarists of modern Germany have raised a centenary memorial—a mammoth embodiment of the “frightfulness” preached by Bernhardt. It possesses a quality known to the Italians as *terribilità*—that is, a power of inspiring awe. But it is a feeling of repulsion rather than awe that strikes the beholder of the un-

couth stone giants and horrible faces in the inner hall. For this creation Schmitz has borrowed many ideas from Egypt, but he has translated them into a nightmare. The masonry is cyclopean, and the apex stone of the whole structure is made to appear as one enormous block. The figures seated round the inner gallery are perhaps the most utterly gross ever produced in modern art. Their clumsy limbs are not even hewn from one stone, but are built up in horizontal courses with perfectly visible joints. One hideous group appears to represent a figure of Fecundity (see illustration on page 105); and it would be impossible to imagine any more brutal conception. It breathes a ganism never imagined by the Romans, even by the Egyptians. In general design and treatment the monument is a vestige of the Invasions and Napoleon's ambition; Mansart's beautiful dome being represented by a bar-

c mass and Pradier's guardian figures by monstrous pairs standing with great swords in front of ghoulish faces.



WAR MEMORIAL, LEIPZIG: GUARDIAN FIGURES WITHIN THE CRYPT.

Franz Metzner, Sculptor.

Brutal too, and preposterous, is that most recent German war memorials, the colossal wooden figure of the dead hero set up in Berlin as a means of raising the method of driving nails, at so much per head, into the earth.

Such dreadful creations as these are but the expression in architectural and sculptural forms, of that belief in war which distinguishes modern Germany. “War is the only thing which distinguishes modern Germany,” says General Major Keim, founder of the Defence League. “War does not depend on the human will at all; it is, for that part, elemental; it cannot be averted, it is a demon which thrusts itself forward, against which all written

and peace contracts are all striving in vain. War is the only thing which humanity, as a whole, is able to shatter. “From the standpoint of biology and Kultur,” says Schmidt-Gibich, “War is the noblest of things which creates and produces genuine Kultur. It is breaking out at the right time and it is necessary to avoid the danger of over-civilisation. War is, in fact, a necessary part of the Divine order of this world. Since it did not exist, a true friend of humanity would have invented it, and what it means to place it at the service of mankind. The middle-class man condemns war,” says Dr. W. Fuchs, “but he loves much the worse middle-class life. Whom do the heart-beats of the German people enslave with warmest? Is it Goethe, Schiller, Wagner, Nietzsche? Oh, no; but it is Frederick the Great, Blücher, Moltke, Bismarck, the hard men of the men who sacrifice

thousands of lives. They did what we ought to do.” The souls of the dead, we are told in *War*, a novel published by the Young German League.

men who, in the phrase of Professor Nippold, the well-known German historian, are working for "a system complete and conscious of its goal." There may have been Chauvinists elsewhere; but it is safe to say that the lust of War, as expressed in these extracts, has not existed in modern times among any people but the Germans; and no nation but modern Germany could be capable of producing such monstrous things as the statue of

latter displaying a spirit of complete callousness to the destruction of human life. These medals arrest the attention by their sheer coarseness, the same coarseness which is exhibited in modern German caricature, and no amount of "vigour" can condone their crudity. It is well to look at such things as these when the "masculine" quality of modern German art is being dilated upon by the apologist, who hastens to explain that the



"The Alliance of Spite."

Obverse: A chimæra-like monster with six heads—a cock (for France), a lion (for Belgium), another lion (for England), a bear (for Russia), a serpent and an ape (for Japan), with, below, a naked child wearing a bersagliere helmet (for Italy). *Reverse:* God, with a sickle and globe, appearing in the clouds above the world that is burning in the flames of Judgment Day; with four lines from Heinrich von Kleist—"Smite him dead. The Day of Judgment does not ask you for your reasons."



Admiral Tirpitz.

Obverse: Alfred von Tirpitz, Grand Admiral. *Reverse:* Neptune seated on a submarine between the periscopes, shaking his fist at a sinking merchant ship; another submarine and another merchant ship being seen in the distance, under the words, "God punish England."

GERMAN MEDALS COMMEMORATIVE OF THE PRESENT WAR.

By K. Goetz.

Bismarck at Hamburg, the Battle Monument at Leipzig, the Kyffhäuser monument, and, most recent of all, this wooden monster, Hindenburg. The same spirit of brutality covered by the cloak of vigour is seen in the series of German commemorative medals of the present War which have been struck during the past year. These are mostly from the hand of K. Goetz. Two of them are illustrated on this page; one of "The Alliance of Spite," the other of Admiral Tirpitz; the former being an example of hate and blasphemy in art, the

clumsy Renaissance and the freakish New Art have both passed away, their place being taken by an essentially modern German expression in architecture and the allied arts. We are told that this expression goes back to archaic types for the basis of its inspiration; and one man, Alfred Messel, who died in 1908, is named as the fountain-head of the movement. Messel set out as a typically efficient architect without strong convictions, designing in various historical styles with equal facility. A sudden awakening appears to have come to him,

perhaps on realising that unless New Art were checked it would overspread with its cancerous growth the whole body of German architecture. He therefore sought to develop two old styles both native to Prussia—one a constructional style, founded upon late Gothic of Perpendicular tendency, particularly adapted to warehouses and great stores, such as Wertheim's in the Leipziger Strasse; the other a style for domestic architecture, in which construction is kept subservient to comfort and dignity; and let it be frankly admitted that in the hands of Alfred Messel the craving for a new expression was kept within reasonable architectural bounds. But this cannot be said of the bulk of modern German architecture. It is

archaically extravagant, and the element of extreme pervades it all.

No neutral critic could say that the Germans are a people. They are super-scientific plagiarists, and have developed modern institutions and modern commerce of greatest efficiency, but their art and their architecture faithfully reflect the vulgarity of the people, and in the materials of war of modern Germany we see exemplified in the most appalling manner that creed of ruthless efficiency which has left such a tale of human misery in the lands over which the German army has tramped in the present conflict.



CURRENT ARCHITECTURE.

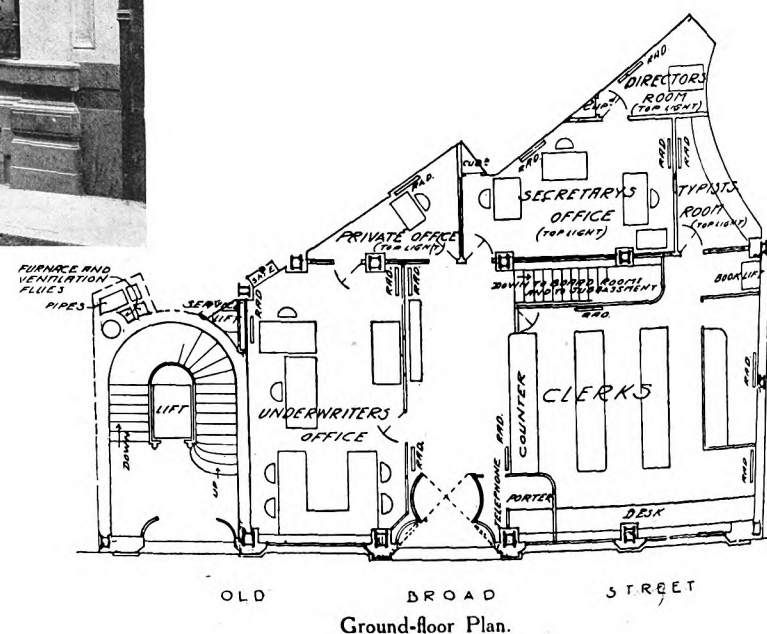


OCEAN MARINE INSURANCE BUILDING, OLD BROAD STREET, LONDON, E.C.

Thompson and Walford, Architects.

THE office buildings of the City are the least known, architecturally, of all the buildings of London, the reason being perhaps that the City is a place of hurry, a crowded area compounded of tall structures set in narrow streets where architecture cannot properly be appreciated; added to which the pervading spirit of business, of endless traffic and fast-moving throngs, seems never to give the opportunity

for anything more than a passing glance at the façades which form the background for all this activity. It is only when one sees the City deserted, on Sunday or some holiday, that one realises the merit of its office buildings. There are, for instance, those relics of an eighteenth-century City, unobtrusive Georgian fronts in good brickwork, with windows still preserving their thin bars and old crown glass, and doorways enriched with carved hoods. There are also relics of an early nineteenth-century City, in the form of plain stuccoed fronts with reeded pilasters, delicate cornices, and refined entrances. But these together form but a very small part of the City of to-day. It is the Italian Revival buildings of the second half of the nineteenth century and the rebuildings of recent years that constitute the major portion. The Italian Revival buildings are especially worthy of note, for they present a wonderful range of dignified architectural designs made up of Palladian features. It would be worth while to bring together a series of illustrations of the best of them, as a revelation of unknown architectural merit in the midst of London. Certain outstanding buildings, like the Sun Life Office by Cockerell, the National Provincial Bank in Threadneedle Street by John Gibson, and the Atlas Fire Office in Cheapside by Thomas Hopper, have received a measure of general appreciation and illustration, but there are many other buildings which equally deserve some permanent record before they share the common fate of demolition and rebuilding. For the City is always rebuilding itself in order to meet the demands for extended and more elaborate accommodation. In this development the foremost part is taken by the insurance companies, who, by reason of their established funds and increasing resources, find themselves in a position to expend the very large sums that are needed to-day for the erection of palatially equipped buildings on costly sites. Many of these buildings have been illustrated in past issues of THE ARCHITECTURAL REVIEW, and to the list



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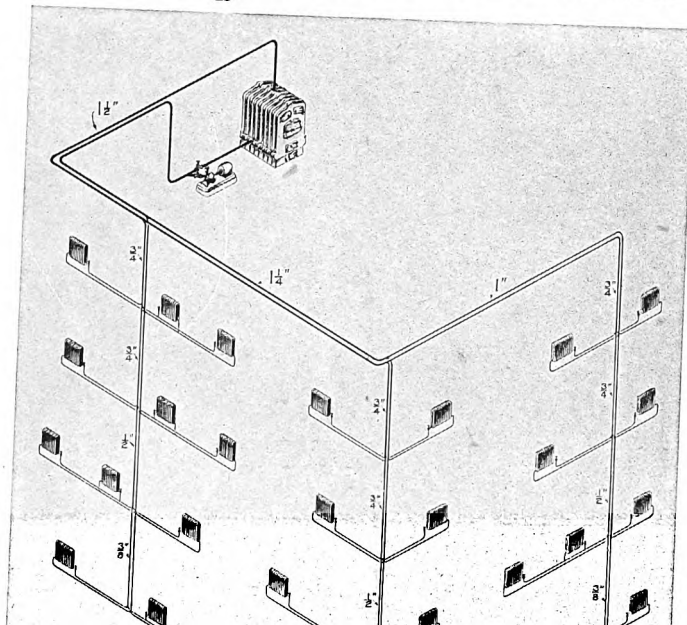
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is now added the new building which has been erected in Old Broad Street for the Ocean Marine Insurance Company, Ltd., from the designs of Messrs. Thompson and Walford. The narrowness of the street at this point, and the extreme value of light to all floors, has been carefully considered by the architects, and the result is a satisfactory solution of a difficult problem. The building, of ten storeys, is of steel-frame construction with reinforced concrete floors. For the façade, from the pavement to second-floor level, Italian granite has been used, and Portland stone above. The general offices of the company, shown by the two views on this page, are lined with marble panelling, the fittings and screens being of Spanish mahogany, and the flooring laid with rubber tiling, which for such a purpose is of proved excellence.

The upper part of the building, known as "Ocean House," is approached by a separate entrance in Old Broad Street, with bronze doorway. The steps and walls of the staircase are carried out in Portland stone and marble, with carvings inlaid ornamentally on the treads to ensure a non-slip step. An elevator is provided to serve all floors. The offices above the ground floor are in the occupation of Messrs. Gardner, White & Co., insurance brokers, with the exception of the fourth floor, which is occupied by Messrs. Gardner and Mason, merchants. These offices throughout have been fitted in accordance with the architects' details.

The general contractors for the building were Messrs. George Wimpey & Sons and Colls & Sons. The steelwork was carried out by Messrs. Redpath, Brown & Co. Messrs. J. Whitehead & Sons supplied the Italian granite for the exterior and the marble for the interior, Messrs. Art Pavements and Decorations, Ltd., executed the Biancamano wall linings and stone. The



H. Elliott & Co. the revolving door; Messrs. The Crittall Manufacturing Co., Ltd., the bronze window frames; Messrs. Waygood-Otis, Ltd., the lifts; and Messrs. The British Luxfer Prism Syndicate, Ltd., the fire-resisting glazing to windows, lantern, ceiling, pavement and stallboard lights. The decorative plasterwork was carried out by Messrs. Searle & Co.

and The Bromsgrove Guild, and the latter firm also executed the bronze and iron lift enclosures.

While referring to this new building in Old Broad Street, it is interesting to recall what was the character of the thoroughfare in bygone days. Old Broad Street as late as the reign of Charles I was (says Cunningham) one of the most fashionable streets in London. In Elizabeth's reign, Gilbert Talbot, Earl of Shrewsbury, lived here, and in Charles's time Lords Weston and Dover. Here at the same time was a glass-house, where Venice glasses (then so prized) were made by Venetian workmen. The place afterwards became Pinners' Hall, and then a Dissenting chapel. Of all the former inhabitants of Broad Street, however, none was more famous than Sir Astley Cooper, the surgeon, who occupied a capacious corner tenement on the right-hand side of the wide paved court leading to St. Botolph's Church.

NEW ZEALAND GOVERNMENT BUILDING.

THE illustration on this page shows the façade of the building in the Strand which has recently been completed for the New Zealand Government from designs by Messrs. Crickmay & Sons, of London. The site is opposite the Adelphi. The front of the building, which comprises six floors in addition to the ground floor and the basement, is of Portland stone, the rear elevation and the areas being faced with white glazed bricks. Westmorland green slates have been used for the mansard; but the main roof, being flat, is constructed of steel and concrete, covered with asphalt. On the ground floor, at the front, is a large exhibition hall, with coffered ceiling and a floor of Roman mosaic with panels of rich-coloured marbles. Two Ionic columns of grande antique marble are a feature of this hall, out of which leads the main staircase, of Pentelikon marble, with wrought-iron balustrade and bronze hand-rail. On the first floor are the High Commissioner's room, with library and reading-room adjoining, and various offices for the staff. The floors above are planned for other offices.

The general contractors for the building were Messrs. John Greenwood, Ltd. The marble-work was executed by Messrs. J. Whitehead & Sons, Ltd.; the metal-work by Messrs. J. W. Singer & Sons, Ltd.; the enriched plaster ceilings by The Bromsgrove Guild; and the asphalt work by Messrs. Claridge's Asphalte Co. A lift was installed by Messrs. Waygood-Otis, Ltd.



NEW ZEALAND GOVERNMENT BUILDING, STRAND, LONDON, W.C.

Crickmay & Sons, Architects.

Photo: Bedford Lemere & Co.

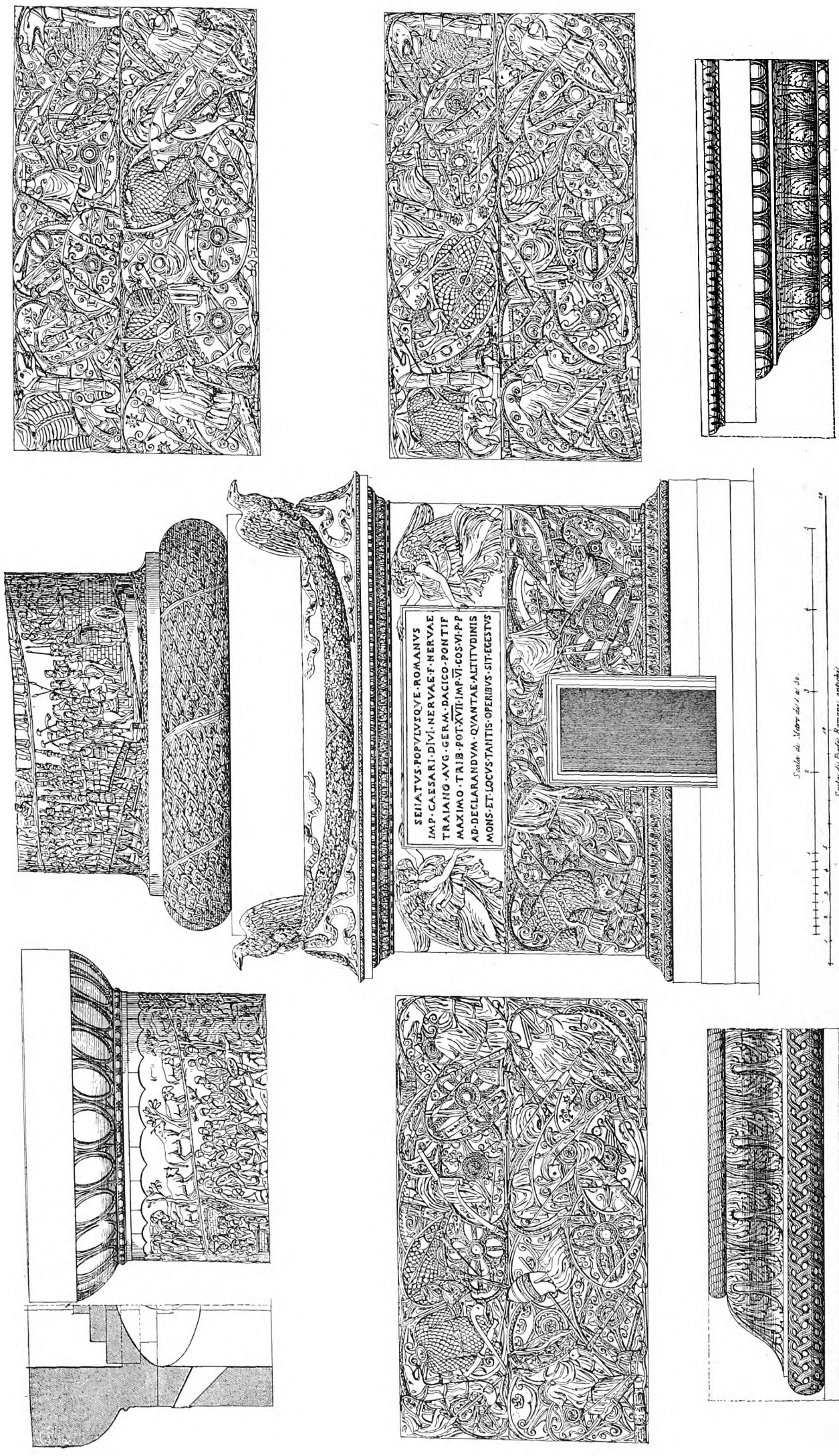


Plate I.

DETAILS OF TRAJAN'S COLUMN, ROME, SHOWING MILITARY TROPHIES.

From Canina.

THE MILITARY TROPHY IN ARCHITECTURAL DECORATION

THE present article deals specifically with the military trophy as a feature of architectural decoration; but on analysis this branch of the art of design is found to be merely an auxiliary to the gamut of symbolic rendering, and as a clear appreciation of the lesser part is impossible without recourse to an exposition of the whole, it has been deemed advisable to discuss both.

Investigation of the wide range of the classical tradition in Europe proves architectural symbolism to be a distinct branch of design, to the rendering of which architects, sculptors, and engravers of every period have contributed. Once it is possible to view these pleasing conventions in sequence of development, the meaning of the symbol becomes clear; it is freed from its esoteric mystery, and we realise that a species of idiom has been evolved which is now elevated to academic rank. By reason of this, artists and public alike familiar with traditional emblems that serve as indices to the purpose of particular buildings: it is strange that architectural interest in England from the early eighteenth to the nineteenth century did not result in a proper recognition of these symbolic ideas, although it must be conceded to the credit of a few masters that we possess some isolated examples which offer good material for future enterprise.

The majority of eighteenth-century architects in England decorated their designs with appropriate sculpture, figures, ciphers, and other devices, and thereby placed on the fringe of a system embracing infinite possibilities; for many reasons, the scope of their studies was limited. For comparison, it is necessary to turn to France, where contemporary architecture during four hundred years of evolution shows a gradual and calm analysis of fact, constituting an important attribute of good design, and one, moreover, embracing the various customs and pursuits of a highly educated

to form a just comprehension of the value of the symbol; a fully balanced judgment is required; there must be no

building; to him the question is one of mass, proportion, rhythm—evanescent terms capable of many interpretations, but in application calculated to impart dignity or grandeur. Yet the ability to give the right character to a building is a natural power, in some respects akin to the art of poetry, and on this account the skilful designer will infuse into his work with a part of himself; it will express his own character and of the subject he has undertaken.

There are two points from which character can be derived: the first connotes a perspective of architectural history, the second, and the more important, centres upon the character of buildings designed at various periods for special purposes.

Character in art is an essential and abstract quality. It is not to acknowledge intellectual superiority, yet, when it is supported by evidence, encourages it. It is the hall-mark of a great work, the recognised product of a great mind. It quickly becomes commonplace, and is acclaimed as such, and is rapidly obscured by the new flashes of inspiration. It is a quality demanding respect for itself. It cannot thrive in a superficial atmosphere; it must be able to throw its influence; its highest expression of itself in building is associated with a sense of grandeur and idealistic movement.

In connection with the symbol and the adjuncts to predetermine its character, appropriateness is the first consideration, for not only must the symbol itself be symbolic, but it must be ancillary to the mass, and not a foil, but it must of necessity be indicative of the period, and must commemorate and be associated with the purpose of the object so adorned.

All building worthy of the name of architecture is not to be named, but to the lay mind so simple a rational form of argument is required, other than mass or proportion, to convey the meaning of its

purpose. Many architects are content to label their buildings generally with a blunt title or inscription and date; so that to festoon certain portions of wall surface and other features with conventional vegetation; and others in



A ROMAN TROPHY.

From Piranesi.

people meet; there are particular insignia for palaces and Government offices; and almost all the innumerable buildings devoted to secular use have a claim to some special form of index.

The design of symbols arose in the first place from the grouping of weapons, implements, and instruments in rhythmic progression, in order to memorialise a particular idea or sequence of events. It is possible in this way to symbolise naval and military victories, the pursuit of sport, the arts of architecture, sculpture, painting, and music, or to extend the range to include the mechanical arts. The symbol itself, being an individual product of architectural style, is best studied in relation to monumental buildings; but investigation must not be limited to architecture, for it pervades every known article of utility and almost every phase of recognised decoration.

To enter upon a discussion of the origin of symbolism is to begin a fresh history of civilisation, such as would entail interminable compilation; and as this branch bears upon archæology, its ramifications are best left to the antiquaries who prepare material for the designer. It is essential, however, to touch on architectural evolution, from ancient Egypt to the present day, in order to gain an impression of conditions that formerly prevailed, and from such studies to form new theories of what is best suited for adaptation to the requirements of our own time.

Egyptian architecture is rich in symbolism, but there it is expressed in painting and surface decoration, the mass of the buildings requiring little in addition to convey the religious and official significance of their being. But when we turn to the lands watered by the Euphrates and Tigris, we find in the ornament of Babylon and Assyria a distinct advance; for the pursuits of war and the chase, as well as the peaceful arts, are recorded in the bas-reliefs. The man-headed bulls, corresponding in theory to the man-headed lions, or sphinxes, of Egypt, and conjectured to be portraits of contemporary kings, are outstanding features of the buildings.

Greek ornamentation is essentially symbolic, and, moreover, sympathetic to contemporary architecture, whether of the Heroic Age or of the luxurious period of Pericles. Its manifestations are found on coins, in sculptured friezes, in the Attic helmets decorated with rams' heads, on the cheek-pieces, in the helmet of Athena with its triple crest, and in the vase paintings representing combats. The Greeks had recognised customs for the erection of trophies which were carefully followed. The trophy meant the gaining of a victory, and was accepted as such by the vanquished, and left undisturbed. It was in these times contrary to the principles of the victors to repair such trophies, or to make the supports of any other material than wood. Generally it was the practice of the Greeks to retrieve the shields and spears left by the retreating foe on the field of battle, and to suspend them from the branches and trunks of trees. The Romans, on the other hand, displayed captured armour in their houses, like trophies of the chase; they borrowed the idea of the built trophy from the Greeks, but did not necessarily erect these memorials on the field of battle. In time these tokens of victory found a place in architectural decoration; and although the composition and mode of application varied through the centuries, the system innovated by the Romans remained constant. Roman architecture contains many examples of this peculiar form of embellishment, commemorating great campaigns as well as provincial victories; the custom being seen at its best in the representation of spoils on the triumphal arches and ornaments of the Imperial Age. In the British Museum there is a cast of a relief showing Roman and Dacian armour. The prominent arms are Roman, but the

Dragon standard and loose tunic are Dacian. As decorative adjuncts, panels of this description are valuable, but they are not to be accepted as an actual representation of the spoils captured in battle. From such designs, in which objects of warlike character are indiscriminately arranged, it is possible to gain an idea of the variety in design of Roman shields and helmets, spears, standards, fasces, and heads of battering rams, and to appreciate the skill of the designer who was responsible for the composition. The column of Trajan, erected A.D. 114, is the best example of Roman work so embellished (see Plate I). This monument, of Roman Doric, stood in a court beyond the Delphian Basilica. The pedestal is profusely carved with reliefs of contemporary armour and weapons and trophies captured from the Dacians. The sculpture at this point is well executed and with evident care for detail, as it was near the eye; it must be viewed as ordered surface decoration in two divisions adapted for a rectangular plinth, and co-ordinated on the principal face by the inscribed panel with winged supporters. Further decoration is given to the monument by a spiral band of sculptured figures, which ascends in twenty-three revolutions, showing events that took place during Trajan's campaigns against the Dacians.

For an impression of the variety of warlike trophies erected by the Romans, reference must be made to the tapestried etchings of Piranesi, or to the works of his nineteenth-century follower Luigi Canina. There are rostral columns in stone and bronze, isolated trophies crowning arches, decorative panels, both vertical and horizontal, of arms and accoutrements, trophies carved on entablatures and on the square portions of bases to columns. The shields, in some examples, have a boss formed in semblance to the head of Medusa (see illustration on preceding page), in others simple foliation; some are circular, some straight-sided, and yet others with curved sides; and the helmets are of martial splendour. The smaller bronze ornaments made by Pompeian craftsmen show a similar regard to topics of war and conquest. There is, for instance, the bronze table in the Museum at Naples the main feature of which consists of a winged Victory standing on a globe, carrying a staff surmounted by a cuirass. And the mural fresco, the holy marriage of Zeus and Hera, has a column in the background with the thyrsus suspended by ribbons.

From the foregoing it can be concluded that the Romans established the trophy as a feature for the decoration of all buildings and memorials connected with War.

Pursuing our historical survey, we find no evidence of the trophy in Celtic art either in France or Great Britain, neither is it to be found among the works of Byzantium, and rarely only in Romanesque art, from which it was banished by a wave of religious fervour. But with the development of the art of the Middle Ages, shields, helmets and armour, and other knightly trappings, found their place in ornamental decoration. There is a remarkable example of this form of decoration on a tomb in the Stifts Church at Wurtemberg, displaying the arms of Wurtemberg and Savoy; and Queen Eleanor's tomb at Westminster can be cited as an instance where the decorative interest is as purposeful, though in comparison fastidiously simple.

With the return to classical precedent there ensued an adaptation of the old forms of decoration to new requirements, and the War trophy in relation to contemporary struggles was not inappropriate. The shield appears as the central *motif* in the panel decoration of Raphael in the Vatican *loggia*; implements of War decorate the metal dishes of the time, and masks and shields are introduced to ornament the architraves and chambranles of important doorways. Finally, the art reached its

enth in the gold damascened helmet and body armour of the late
teenth century. France, however, offers the richest field for
studying the military trophy, for no matter what period of her
onderful tradition is taken, some rare combination of inventive
ill in this connection is forthcoming. The new influence
anifested itself in the reign of Francis I when the châteaux of
e Loire were building, and it gradually spread throughout the
untry; on this account the works of Pierre Lescot, Philibert
l'Orme, Jean Bullant, or the brilliant coterie who followed
e pioneers, have a remarkable significance of detail both in
sign and execution.

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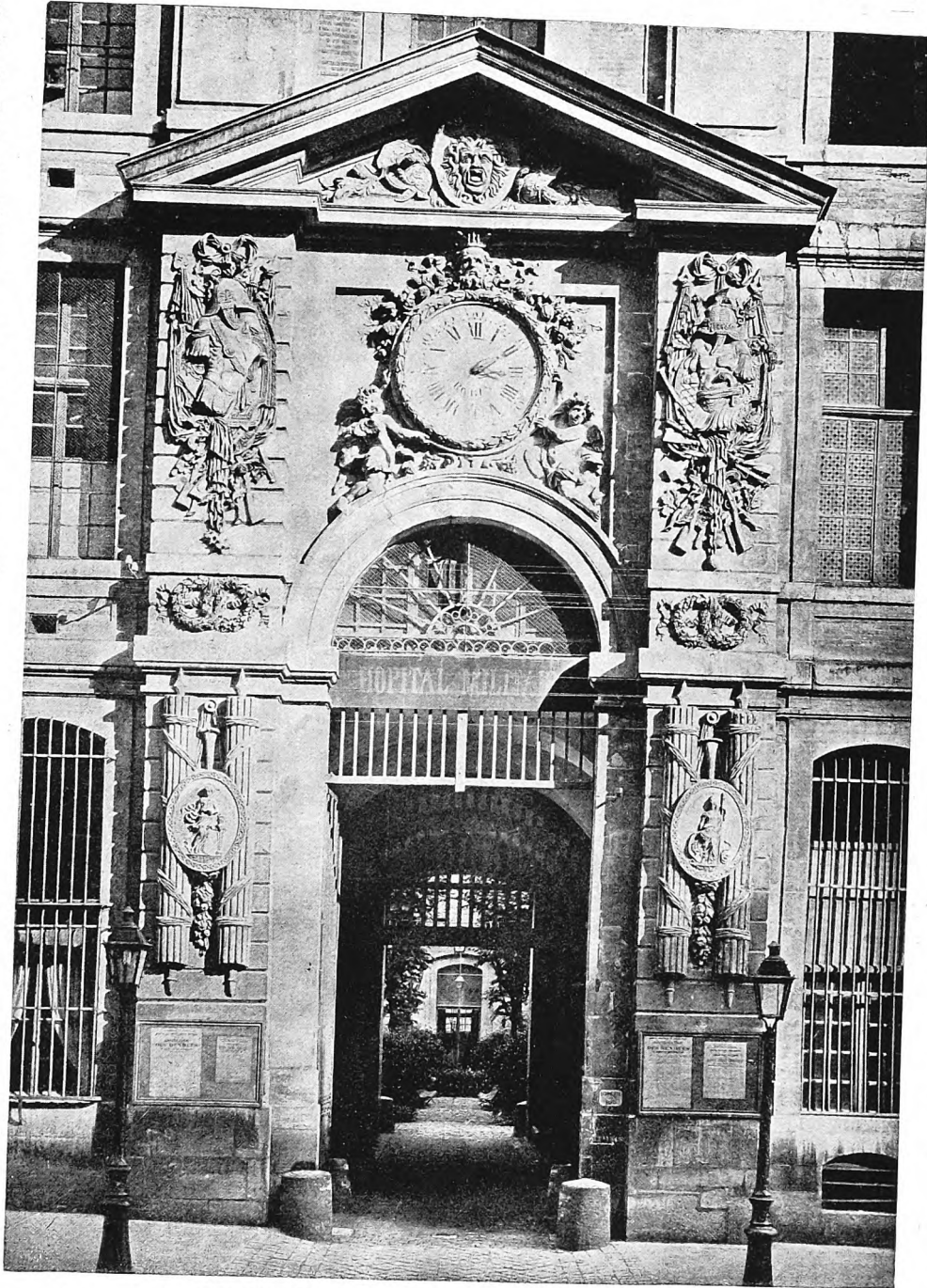
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Hogue, in 1792, curtailed his ambitions and helped
England's supremacy on the sea. Finally, during
years war, 1702-13, French military power was cu-
victories of Marlborough, and peace was ratified by
of Utrecht, a year before the king's death.

The reign of Louis XIV must be considered
remarkable in the history of France, and particu-
regard to the development of the arts. During the
François Mansart was moulding the vernacular tra-
forming the nucleus of the style which takes its name

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circular panel v-
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side. It was
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designer, to
nearly 1,500 ornamental subjects, and to his industry th-



PORTE DU GRAND COMMUN, VERSAILLES.

J. H. Mansart, Architect (1682-84).

as a pendulum completes a clock. The other composition is more vivacious. It consists of two parts, an upper part made up of helmet, cuirass, shields, and arms, and a lower part composed of a laurel wreath with balancing standards, the design being unified at the centre by two cupids, one carrying a sword and the other supporting entwined oak-leaves. In the lower part of the wreath is the notice, "Sold by Saml. Sympson at his Print Shop in Catherine Street, Strand, where is sold several Books of the same Master," — sufficient proof that these designs were accessible to English architects of the time.

The sculptured decoration on the attached obelisks flanking the central arch of the Porte St. Denis, by the sculptors Girardon and Michel Anguier, who embellished Blondel and Le Brun's work, is characteristic of the military events then in progress (see illustration on this page). A tree forms the central feature of the composition, a female figure with attendant lion, symbolising France and valour, being placed at the base, while trophies are suspended above in three groups of diminishing importance, conforming to the contracting lines of the obelisk. This piece of decoration is superbly executed and is flawless in the scale of its parts. Such sympathy of attributes in a design of this type is rare, and the point is one commending itself to the notice of modern artists.

Two remarkable examples of the use of the military trophy in interior decoration are illustrated on page 118. The one is a panel from the Galerie des Glaces at Versailles, in which boyish figures support a torso clad in Roman harness, the corners being decorated with shields and weapons, and the centre marked with the fasces on which is placed a plumed helmet. The other is an over-door design at Fontainebleau, of the period of Louis XIII. Here the crush is arranged between the scrolls of a broken pediment, in this manner serving to fuse the severe architectural lines of the doorway with the rich console cornice of the room. The skill of the sculptor has rendered the design successful, although the danger attending such a disposition would be perilously near the banal in the hands of an incompetent. At this period Antoine Coysevox and Le Brun were

the chief arbiters of this form of decoration, a distinction they shared with Jean Lepautre.

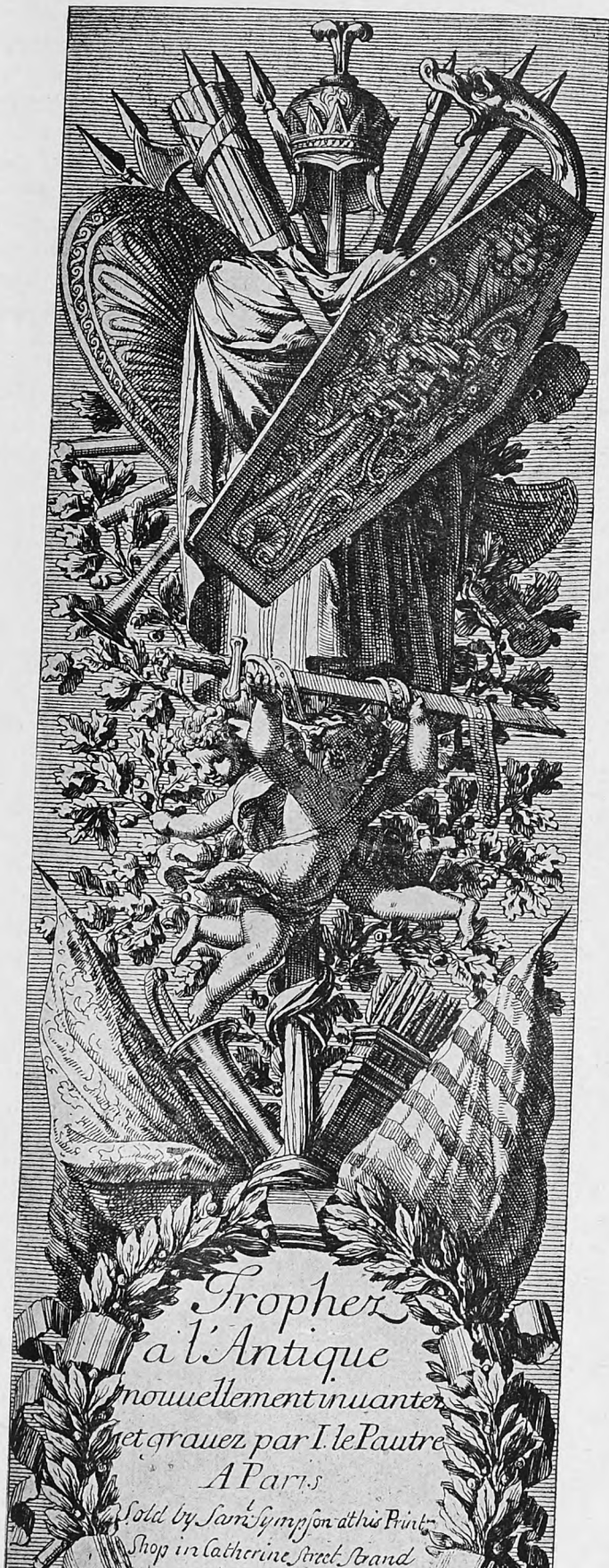
The Porte du Grand Commun at Versailles, illustrated on the preceding page, is noteworthy for its happy adjustment between architectural and sculptural features. The military trophies are reserved for the piers, the panel over the gateway being relieved with a clock-face supported by putti. Extreme care has been taken to select the right type of trophy for each space; accordingly the piers adjoining the imposts are decorated with fasces and elliptical shields, and above are entwined wreaths, relieving the intermediate pedestal and introducing the crush of suspended trophies over. The gateway is pedimented and the tympanum holds a shield with Medusa head, completing the chain of sculpture. It is worthy of attention that in this design the architectural interest has been reduced to a minimum, without loss of dignity, in order to foil the character of the embellishments; and although for the trophies Classic *motifs* have been sedulously followed, such is the skill and finesse in selection and execution that no stigma of pedantic emulation attaches to this grandiose design.

At this stage it is necessary to take note of the transitional period when the first indications of a taste for increased richness of effect become apparent in the decoration. The Style Louis Quatorze reached its zenith about 1690, when it showed great purity. Then, in the early eighteenth century, came the inevitable swing of the pendulum, with the result that attributes of decoration which had been universally accepted were fused with the conceits of Watteau and Boffrand, and reached their lowest depths under the influence of Meissonier. Thus it is that the best decorative expression of the Style Louis Quinze is to be studied in the plates of designs prepared by Daniel Marot, at a time when the Grand Style was still virile, and before the pernicious influence of the rocaille had been encouraged.

The importance attached to decorative symbolism among French artists of this period was bound to react as a corrective to loose tendencies in other countries. Wren, it is well known, had recourse to France for a



TROPHY ON PORTE ST. DENIS, PARIS.
Girardon and Michel Anguier, Sculptors.



good deal of his ornament, but generally the spirit of the decoration he sought to emulate eluded his grasp. At Hampton Court the basement storey is enriched with a series of panels in which martial trophies based on Roman work are the chief attributes, perhaps intended as a compliment to the military genius of William III. Wren began his work at Hampton Court in 1689, but it was not completed until eleven years later. Grinling Gibbons and Cibber were engaged on the carving; and possibly Daniel Marot, who was attached to William as Court architect, advised on the interior decoration, including the chimney-pieces.

Daniel Marot was forty-five years of age when he left Paris for Holland, upon the revocation of the Edict of Nantes, in 1685. He secured his appointment to William of Orange soon after, and followed the King to England in 1688. From 1690 to 1701 he was engaged on a hundred or more plates of designs, which were published separately, and he folio volume "Reueil d'Architecture et d'Ornements," which was published at Amsterdam in 1712. Marot left England about 1702 and practised in Holland. He died at the Hague in 1713. Previously he had assisted his father, Jean Marot, in engraving the plates for the French translations of Vignola, Palladio, and Scamozzi. Vanbrugh, whose acquaintance with French architecture was broad, had recourse without doubt to the books and drawings issued by the Marots. He was in frequent communication with Tonson the bookseller at Amsterdam on personal matters, and in 1703 wrote for "a Palladio French with the plans." Vanbrugh's great chance came when he was commissioned to design and superintend

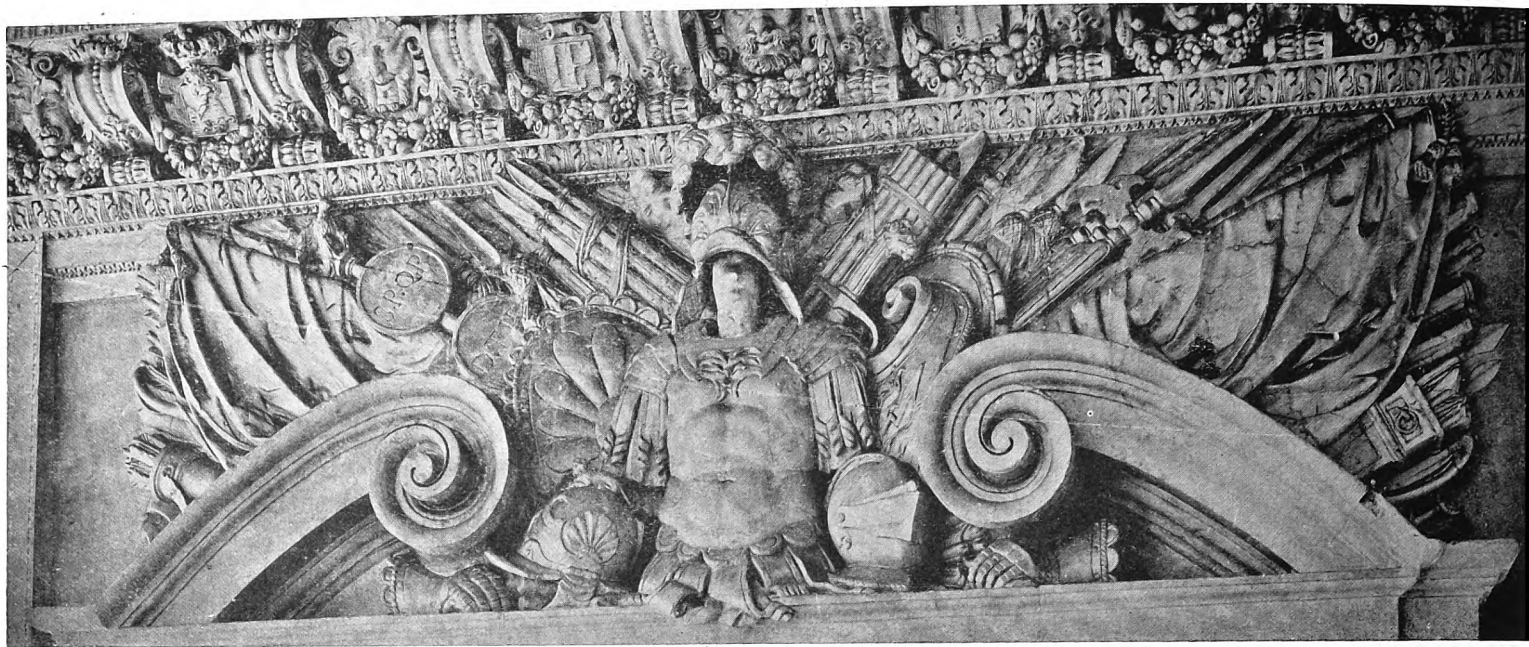
ence in his pediment at the Mansion House entrusted to him by the elder Dance. It was not until the eighteenth century was well past that with Chambers, Adam, and Gandon in full practice the art of the symbol was revived. Here again the trophies borrowed from contemporary French art, notably of Neufforge, Gabriel, Antoine, and Delafosse. At the House and the Customs House, Dublin, the trophies are mainly naval, while at Sion House there are some panels devoted to military trophies, all of which show a sympathy with Louis Seize decoration.

In the eighteenth century a reaction took place in France in the style that had been introduced from the return to the architecture of the Louis XIV. as a basis, a rigid classicism could be maintained after the manner, for the influence of French architecture to experiment given to it. Under the influence of Soufflot, Gabriel, and d'Yvri the style developed a remarkable and was introduced into Germany and Charles De Witt prepared a folio in which he favoured to only characteristic in attributes. sketches for trophies introduced on the each of the various compositions symmetry is avoided, the



DESIGNS FOR TROPHIES BY J. C. DELAFOSSE.

and accoutrements being balanced about a central point suspended by a chain. The crush of motifs in the trophies tends to over-complexity but the artist has a skill



OVERDOOR IN THE VESTIBULE, FONTAINEBLEAU. (PERIOD OF LOUIS XIII.)

remodelling of the Palace at Compiègne, Gabriel had found plenty of scope for introducing symbolic decoration, especially in the selection of martial trophies. The segmental pediment over the centre of the entrance screen and the tympanum of the pediment fronting the Court of Honour are representative examples of Louis Seize decoration. Later, in 1781, when the architect built the galleries at the Palais Royal, he introduced trophies of a similar character in the square panels between the capitals to the pilasters. It is somewhat strange that the exterior of the École Militaire, which Gabriel began in 1752, is rather sparingly treated in this particular, only a slight indication of its purpose being apparent in the carving. Within the building, however, military trophies are used to a far greater extent for decorative purposes.

Proceeding to the style of the Empire, we find decoration carried to Classic formality, for rulers, artists, and people were determined to have a style thoroughly expressive of the events which had brought France to the position of the first military power in Europe. At first, partly owing to English influence, taste had pandered to a consideration of Greek art. Then came General Bonaparte's Egyptian adventure, when Denon accompanied the staff and investigated the mysteries of Egyptian art, afterwards publishing his folio volume and causing a furore for such things among the artists of Paris. For some time Egyptian *motifs* were apparent in the design of chimneypieces, clocks, and bookcases; but this tendency was checked when Percier and Fontaine brought their disciplined Græco-Italian taste into actuality. Finally, when Napoleon, through his military genius, made himself Emperor, and obsession for

fresh conquests was foremost in his mind, the artists rose to the occasion, and lost no opportunity to record public approbation of his phenomenal powers. The transition from the Style Louis Seize through the Style Messidor to the finished Empire Style occupied ten years. There was no actual break in the sequence of the traditional vernacular; on the contrary, the exponents were forced to study precedent; thus the term "Empire" is a broad one, and can be applied to the period 1795-1830. Percier and Fontaine, who were introduced to Bonaparte by the celebrated David, long enjoyed the Emperor's patronage, and became the directors of taste, in which they



GILDED TROPHY, GALERIE DES GLACES, VERSAILLES (1680).

...IN ARCHITECTURAL DECORATION.

were assisted by the brilliant coterie trained in the studio of Peyre. Nearly every building erected during this period bears a military stamp, and the number of N's which Napoleon ordered to be carved on older buildings illustrated his determination to annex all historical monuments to his own name and period. The martial trophies introduced at this time as

actual implements of war, is worthy of study. illustration of topical events can be instanced than tent-room at Malmaison (see Plate III), which was haste by Percier and Fontaine, for a meeting of generals at a council of war. This was fitted of the ground-floor rooms as a temporary decor



The designs published by Percier and Fontaine proclaim the veneration that was paid to military affairs by these artists. Helmets, sabretaches, shields, and standards are treated with rare discrimination and much originality. French artistic influence in consequence soon followed the victorious armies through the countries brought under Napoleonic domination. The Italians, Dutch, Prussians, and Russians vied one with the other to produce works of art in emulation of the French, and as late as 1833, when the Triumphal Arch was built at St. Petersburg by Stassoff, the selection and placing of the trophies reveal evidence of a taste modelled on French methods.

Some of Napoleon's generals did not live to see their master finally deposed, and were fortunate to have memorials erected to their valour at a time when the Empire was at its height. The Cemetery of Père Lachaise abounds in such examples. On many tombs it was customary to introduce emblems of War. The accompanying illustration of the monument to Marshal Perignon, who died in 1818, shows how the allegiance to Napoleon's own style continued after the Restoration was accomplished. This is a rich example of sculptural decoration, designed by Goddé. In the panel a cannon forms the central feature, carrying a plumed helmet; a cuirass being buckled to the cannon and regimental standards grouped on either side, while at the base are placed the shakoes of the regiments commanded by the general.

After Napoleon's deposition, all the military trophies and the cipher N's were permitted to remain, and the majority are still in existence. Finally, when the Emperor's remains were brought back to France from St. Helena, the whole length of the Champs Élysées was decorated in the Empire style—such was the respect still latent among the French for his commanding genius.

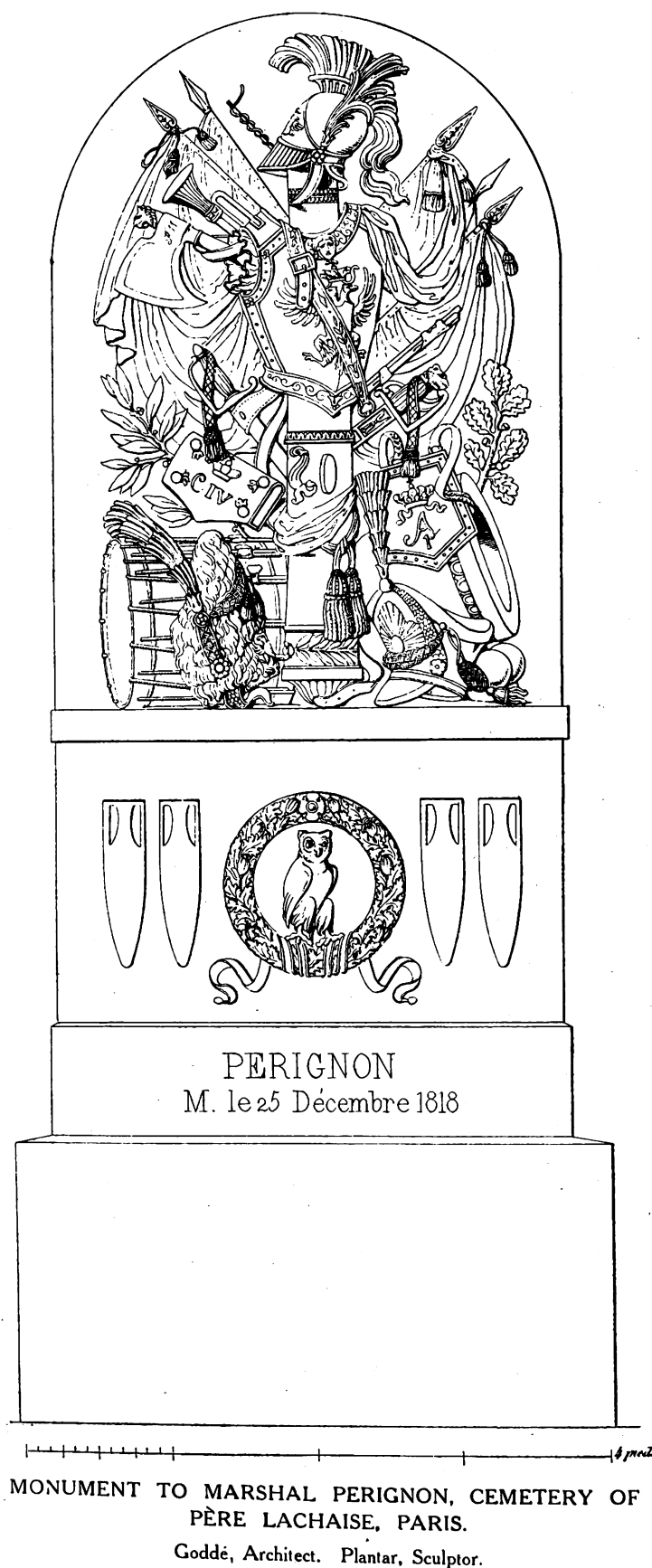
It is somewhat curious that in England at the time of the Napoleonic wars little attention was given to ensure the correct treatment of war symbols for monuments: taste invariably inclined towards memorial columns and equestrian statues. Harrison built the Wellington Column at Shrewsbury, an essay in severe Greek Doric, and Wyatt was engaged to shape its Roman antithesis, the Duke of York's Column in London, ornament in both cases being religiously eschewed. A portion of Woolwich Arsenal built at the close of the

eighteenth century has rich sculptural decoration in the form of trophies over the principal gate. Smirke's obelisk to Wellington at Dublin is almost naked of symbolic decoration, with the exception of a mediocre panel to the pedestal, in which figures predominate. Nash, acting on a suggestion of his patron, George IV, endeavoured to treat Buckingham

Palace as a war memorial, and introduced trophies over the Doric screen on either side of the main façade, as well as in the detail of the gates to the Marble Arch, which formed the chief entrance to the outer courtyard. On the other hand, during the war in the Peninsula regimental details and equipment acquired a heightened significance, which can be reviewed among the exhibits at the United Service Museum. The chief factor in the estimation of the public, and perhaps rightly so, was the British Navy; but opinion was too content with the theory of a fleet in being to wish for its achievements to be recorded in terms of stone, although at one time a project was mooted for a column of naval triumph at Greenwich, which was to be a national affair; but it never received the sanction of Parliament, and was subsequently dropped. As a consequence of this continued apathy in Government circles, it was left to the furniture-makers to meet popular desires for some form of symbolism commemorative of Nelson's great victory, and the market was supplied with furniture crudely decorated with immense anchors, mirrors and picture-frames of wood carved to resemble rope, and pieces of silver plate designed like martello towers. Wellington's military career was commemorated after his death in 1852, when the ornate memorial by Alfred Stevens was erected in St. Paul's. In the base of this monument, below the sarcophagus, emblems of War form the interest, connected with military weapons (see illustration on page 121). The two arches at Hyde Park by Decimus Burton have little decorative reference to the purpose for which they were erected, and the Crimean monument in Pall Mall, although satisfactory in outline, is harsh in

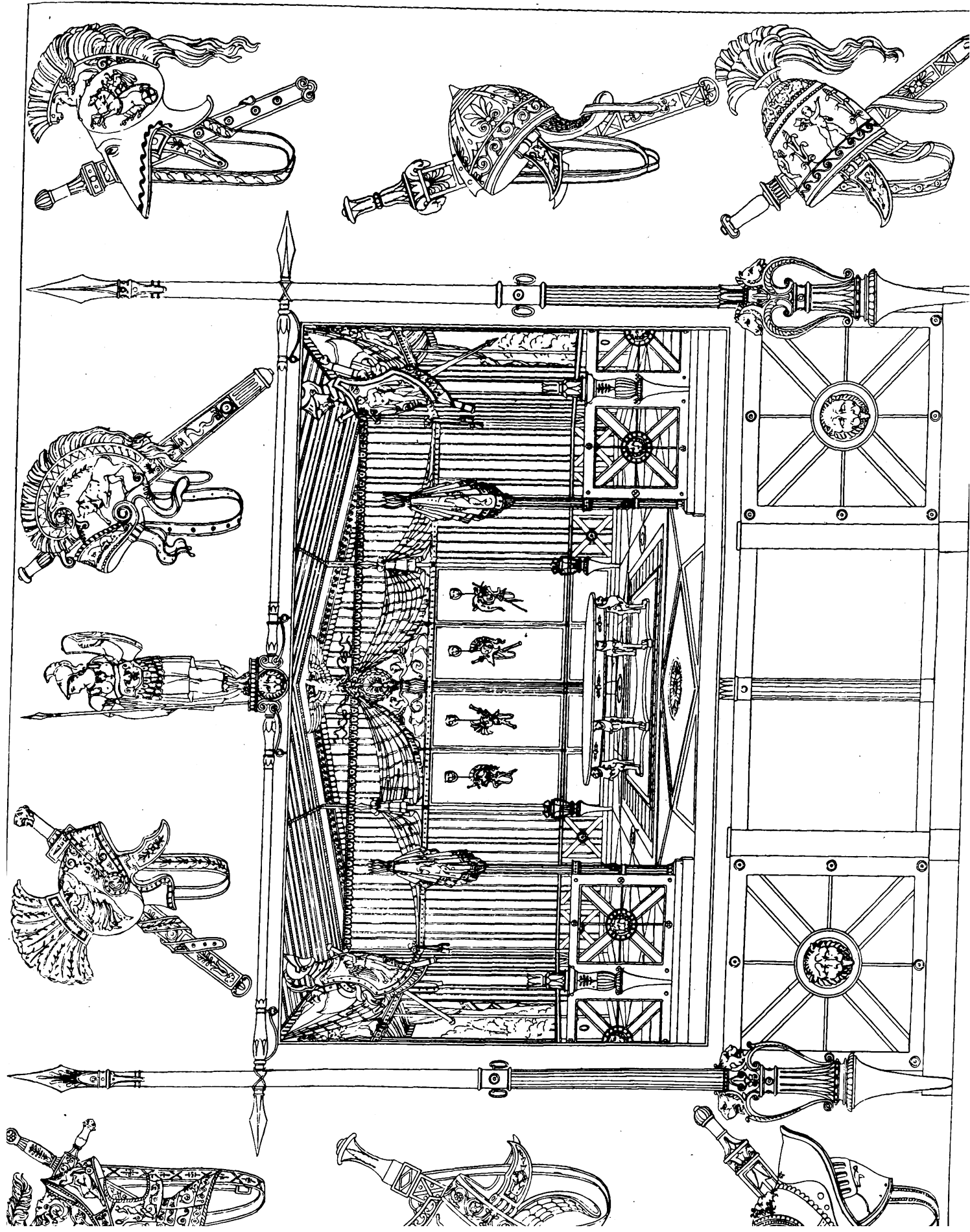
decorative values. Of recent years very original departures have been made towards the proper use of symbolic features, notably by Mr. Rickards at the City Hall at Cardiff, and on the Wesleyan Hall at Westminster, an example from the latter being illustrated on page 122.

In bringing this article to a close a few notes on the modern



MONUMENT TO MARSHAL PERIGNON, CEMETERY OF
PÈRE LACHAISE, PARIS.

Goddé, Architect. Plantar, Sculptor.





TROPHY (WITH BUST OF MARLBOROUGH) ON THE SOUTH FRONT OF BLENHEIM PALACE.

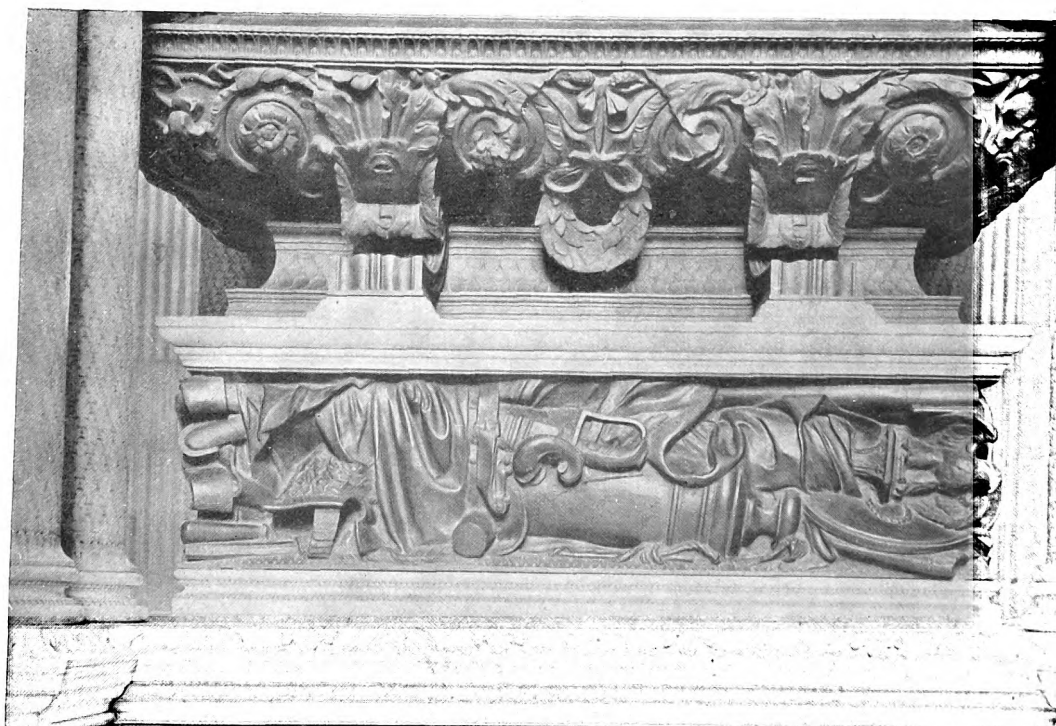
Sir John Vanbrugh, Architect.

application of military trophies will be appropriate. Designers should bear in mind that before sketching ornament to enrich their buildings, it is necessary to analyse the parts that make up their subject: this in order to secure appropriateness, for the innumerable assemblage of elementary *motifs*, distinguished by the generic term "ornament," must be selected for the

express purpose of the object or building which they are intended to embellish. Until this point is appreciated it is not possible to select or place elaborate and complex designs as applied ornamentation. Character, moreover, should

be the determining factor. Once the selection is above approach, the details must be considered and modified times without number to suit the architecture, all the details and modelling being in sympathetic resonance with the object of the building. It will be possible to introduce in such sculptural or painted decoration absolute, relative, or asymmetrical arrangements. The crush should be well balanced, the ornament so displayed that it is read alike for a close point of

as useful as the richly simple. There are other instances which experience indicates for the correct use of *motifs* to form a crush, but the same rules of design apply to architecture are of equal value in the treatment of such minor attributes as carved and sculptured ornaments. The principle is to reduce the interest to three parts

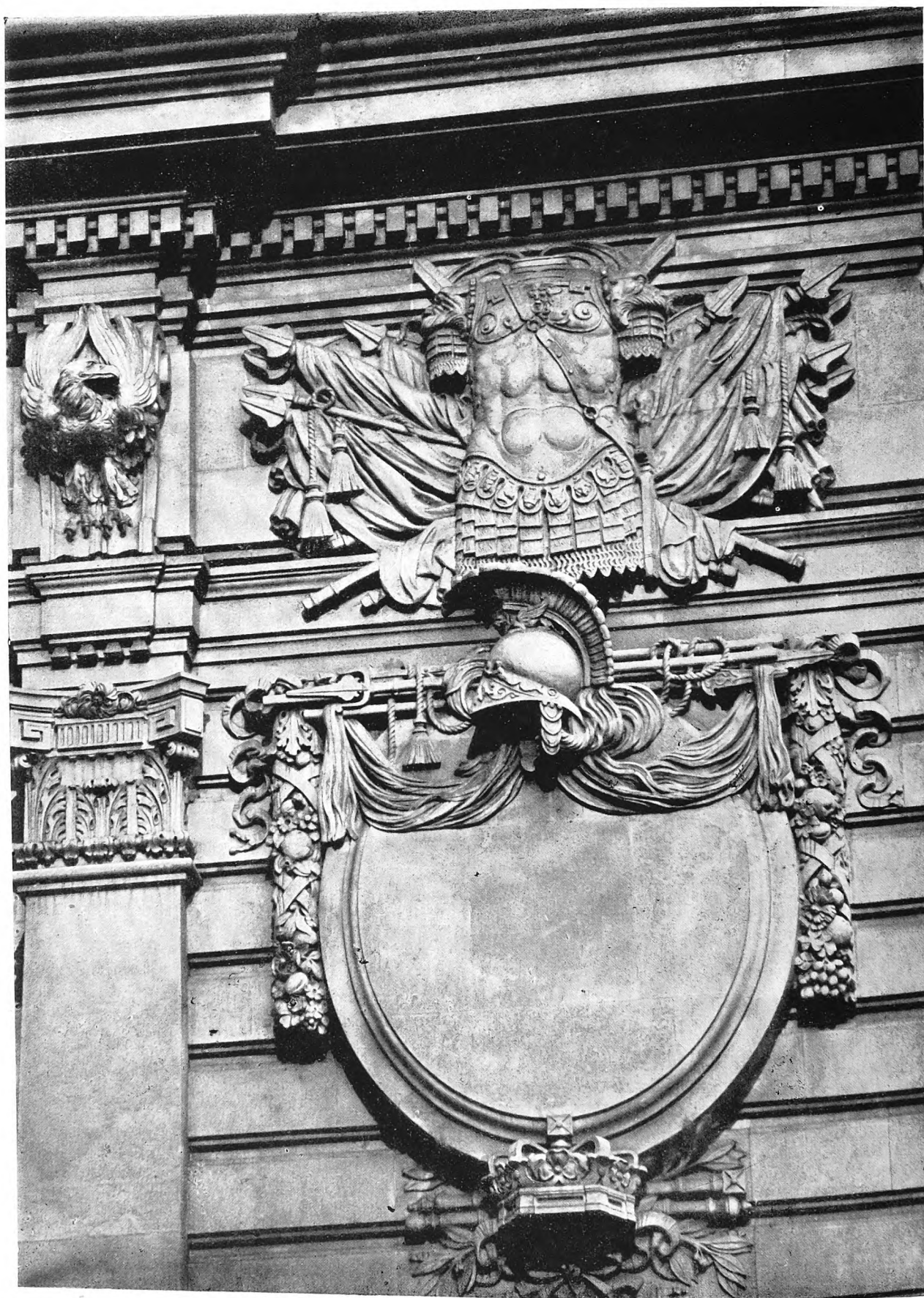


parts, of which one should dominate, the whole arrangement being subordinate to the vertical or horizontal centre as the case determines. In practice this rule is capable of many interpretations; there are no definite regulations to hamper the design, but the trained eye will immediately detect the weak spot.

When the architect learns to approach his subject with the attitude of a painter, and delights in form like a sculptor, he

will be in a better position to essay ornamental features. In time it is to be expected that the whole musical scale of symbolic *motifs* will form part of a student's equipment, and that the right index will be given to buildings, for until this subject is perfectly comprehended a repetition of egregious mistakes cannot be avoided. With regard to the symbols of War, the matter is topical—hence the occasion for this article; but the quest of the designer for the truth knows no limitations.

A. E. R.



A MODERN EXAMPLE: TROPHY ON THE WESLEYAN HALL, WESTMINSTER.

Lanchester and Rickards, Architects.

ROUEN CATHEDRAL.

By ROBERT CROMIE, A.R.I.B.A.

THE spirit of mediævalism, associated with overhanging storeys, timber gables, and cobbled streets hardly wide enough for a market gardener's barrow, is probably nowhere more vividly evoked than in some of the Gothic back streets of Rouen. Old Rotomagus, that city of Normandy so ancient in its foundation that its origin is lost in Paganism, so battered and besieged that its history can never be completely written, is now, nevertheless, one of the fairest and most prosperous cities of France, a veritable industrial cosmos, where commerce rubs shoulders with an antiquarianism duly mixed with the pious observances found in all Cathedral towns.

Dominating Rouen is the iron spire of her Notre Dame; starkly symbolical of achievement, it belongs to a kingdom which is not of churches; it cohabits with transport bridges and electric cranes, and, in its static majesty, works an ill impression upon the mind. Who would dream that beneath that calculated pinnacle of modernism lie the sacred remains of many centuries, the stones and ashes of the Great Dead? Who would think that in this holy ground tabernacles have been raised, emperors and kings have prayed, princes have been created? What history, silent and irrefutable, can those walls divulge?

Incendiarism, the ravages of time, the havoc of treasures, the spilling of worshippers' blood, the defiling of sanctuaries—all these things, and many more, have passed and left their scars ineffaceable.

Here, Charlemagne came and took his Easter vows; William clanked his conquering sword up the long nave; Duke Raoul founded a dynasty of crowned heads. Here, also, the eldest sons of dukes were made Chevalier—given the sword, the casque, the gilded spurs, and armed cap-à-pie, sent with the ceremony of kings, the raising of hands, the chaunts, incense, ritual, the purple and fine linen, the blessing of the Archbishop and his kiss of peace, to War! And what wars! Out of butchery arose churches—the Prince has ever made his peace with gold!

Although most of the dukes added to the fabric of the church, they cannot be called the creators of the Cathedral; rather it is to the extraordinary enthusiasm of the Rouennais that we must look for the true reason of the existence of their Notre Dame. Encouraged by their bishops, and stimulated by the personal labours of their clerics, the laymen put their shoulders to the wheel and worked; pulling the very stones from the quarry. Some, "proud of their birth and their richness, accustomed to a soft and voluptuous life, harnessed themselves to the carts," and created the Cathedral; and what living monument it is to the inspirational power of a public creed! Can we picture the re-erection of a modern church by the free, devotional labour of the people? Can we imagine, y, in connexion with a rebuilding of St. Paul's Cathedral,

Ecclesiastical historians are sometimes carried by their themes, they are prone to translate into high terms the subjects of their theses when they are of a kind that will win approval, and the reverse when they are not; but in this case there can be no doubt. The people, not only of Rouen but of the outlying districts, formed themselves into jealous guilds, took vows, and, what is more important, kept them. Their work was well led, their archbishop was splendid; and, besides, the Cathedral was a glorious object, and it was achieved because of the sheer belief in it.

There is a difference between a personal labour of devotion and a pious benevolence, however generous and well hearted. Surely this is the gulf which separates the work of epochs. To a certain extent barbarism may have entered into the fanatics' zeal, but it was a barbarism that achieved things—"they pulled the stones from the quarry."

The Renaissance shut the door with a slam on barbarism, just as surely as the culture it nourished closed out the wind of Gothic that gave us great cathedrals. It was a little wind in this case, and it started on its journey from Rouen so long ago as the third century. It was in A.D. 250 that St. Mellon, "born near Cardiff," came to Normandy at the instigation of Pope Étienne I to further the spread of Christianity. His preaching appears to have been successful; according to A. P. M. Gilbert's "Description Historique de la Cathédrale" (1837), he erected a temple on a piece of ground granted to him for this purpose by Precordius, a former slave whom he had raised from the dead and converted. Pommeraye in his "Histoire de l'Église Cathédrale de Rouen" (1686) says there were two or three cathedral churches before the existing one, "dont la première fut celle qu'établit St. Mellon en la maison où Precordius avoir été résider, qui ne fut vray-semblablement qu'une chapelle suffisante pour contenir les Chrétiens qui soient alors en assez petit nombre." It is, however, generally accepted that Precordius was St. Mellon to found his first church or oratory in what was probably a thatched wooden basilica, constructed in the vineyard of the neophyte's house.

Although assisted by the writings of Farin, Pommeraye, St. Gothard, St. Lo, Viollet-le-Duc, and many others, no one has not yet succeeded in bringing to light sufficient evidence to trace the consecutive growth of the basilica into the existing Cathedral; but it would seem that the existing building is on the same site as St. Mellon's, which, "according to the tradition of St. Paulin," was entirely reconstructed by St. Vitrice, Archbishop of Rouen, about the year 400. M. l'Abbé Goussier considers this to be the first Cathedral, while M. de Caumont ascribes to Archbishop St. Ouen the restoration and embellishment of "the second basilica," which, in the main

devastating invasions of 841 and 845. The damage caused by these wars was largely made good by Rollon, Guillaume-longue-Epée, and Richard I. How much is attributable to the former dukes is not known, but Richard is credited with munificent benevolence toward the church, which he "augmented magnificently."

Pommeraye, referring to an ancient manuscript of M. de Pigny treating of the genealogy of the first Norman dukes, says Pigny speaks of Robert, Archbishop of Rouen, as commencing to erect the church, aided by his father Richard I, and afterwards by his brother Richard II. The former, he says, "fit hausser l'église de Rouen, par son fils Robert qui fût Archevêque, la fit achever le chœur en la partie orientale."

The wave of ecclesiastical building brought about by the destruction of the pagan temples subsided in the dread tenth century, but after the millennium Robert commenced alterations and reconstructions, culminating in the Cathedral which was consecrated by Archbishop Maurile in the presence of William the Conqueror. This was the church which, according to Viollet-le-Duc, was "rebuilt for the third time during the course of the eleventh century," and which was "entirely re-erected during the second half of the twelfth century in Norman transitional style."

It is not clear what new work was carried out between 1063 and the great fire of 1200—perhaps only the Tour St. Romain and the transeptal and apsidal chapels.

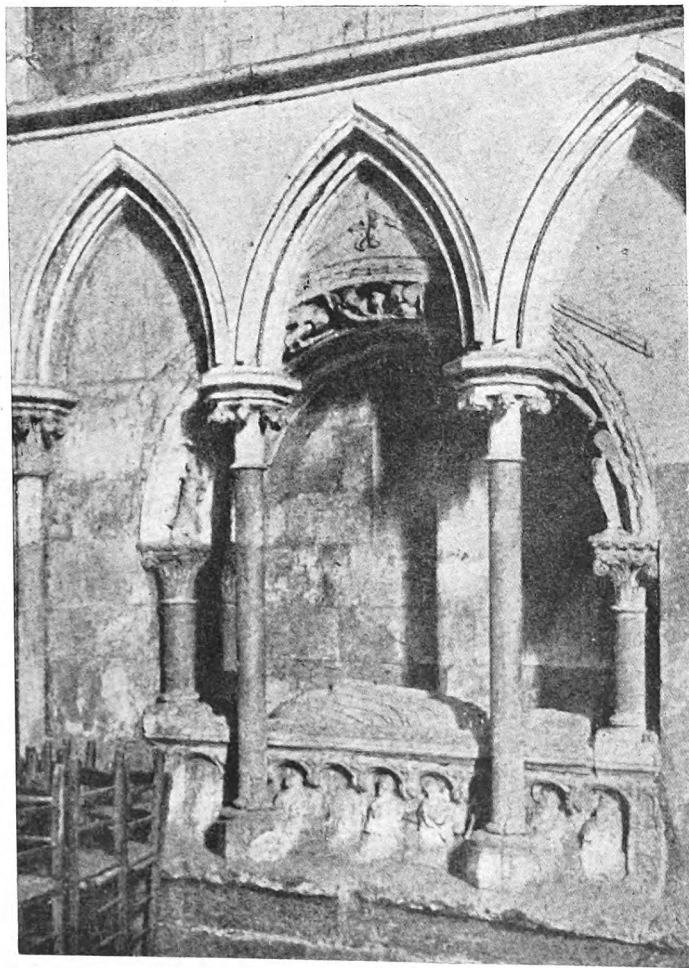
Le-Duc refers to the thirteenth-century reconstruction thus: "à la suite d'un incendie qui, *probablement, endommagea gravement l'église du XII^e siècle,*" an opinion which has been criticised by later writers, *vide* M. l'Abbé Loth, who believes that "the frightful fire of 1200 which reduced a great part of the town to cinders, and of which historians have preserved the lachrymose memory, threw to the ground this beautiful edifice, destroyed it from foundation to roof, and did not leave

of so much care and effort more than a rough heap of calcined stones." He is quite definite in his statement that the whole church was destroyed, with the exception of the Tour St. Romain. "There can be no doubt as to this matter," he proceeds, "and if Dom Pommeraye and those who appear to have followed him in the history of the Cathedral ignore this event in pretending that the existing Cathedral is the same as that consecrated by Bishop Maurile, it is only necessary to observe that the error was founded upon vague and incomplete traditions. . . . Dom Pommeraye, having no archaeological knowledge, could confuse a monument of the thirteenth century with a building of the eleventh, but such mistakes are not possible to-day."

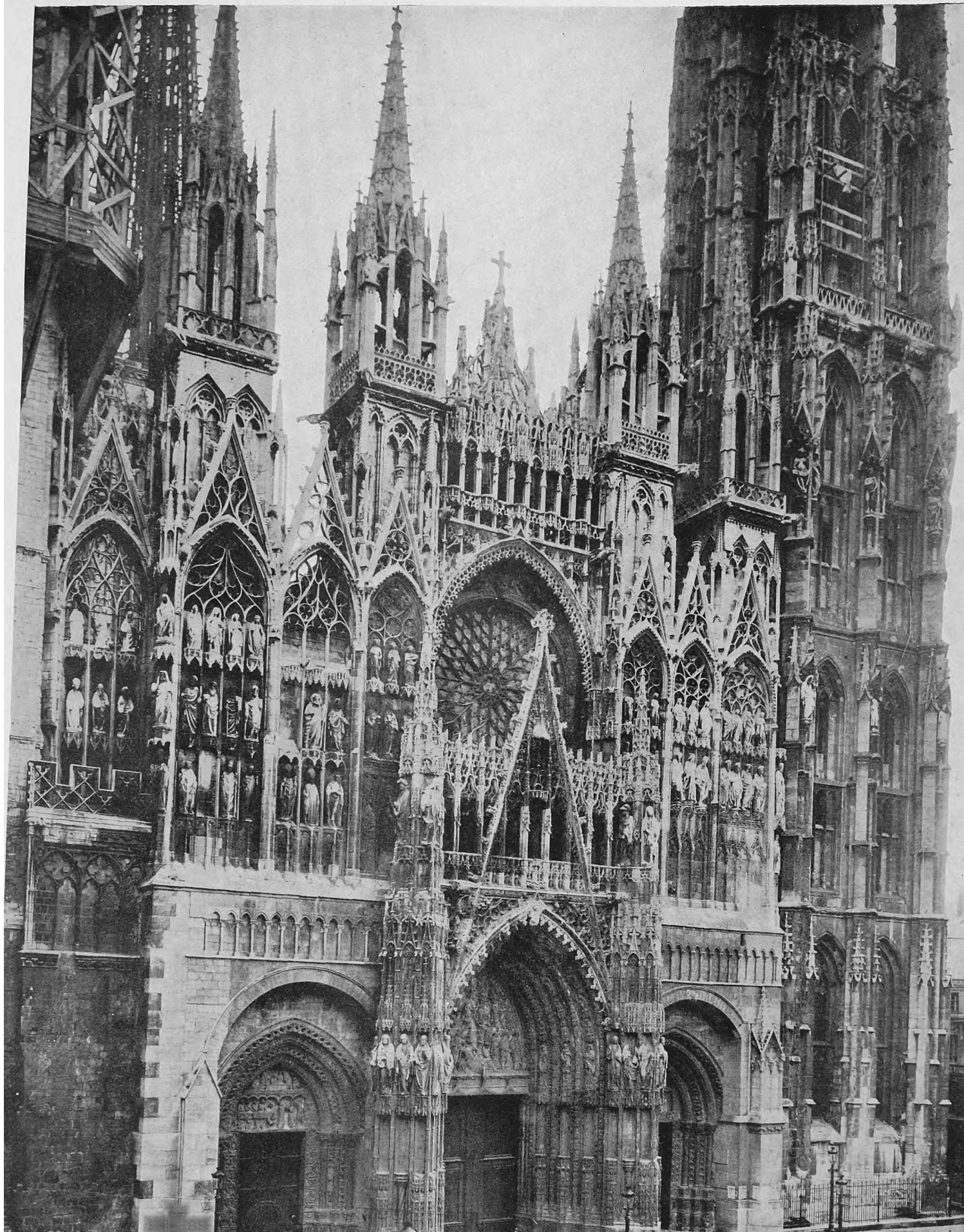
It is extraordinary how the nineteenth-century writers disagree. M. Deville, in his "Tombeaux de la Cathédrale" (1833), says it is known positively that the Cathedral was completely destroyed by the fire of 1200 with the exception of the base of the Tour St. Romain, the position of which, separated from the body of the church, and the solidity and mass of its construction, were able to preserve it from the violence of the fire. The tomb allocated to Archbishop Maurice, however, is rather a stumbling-block; this is situated between the Chapel of St. Pierre and St. Paul and the Chapel of the Virgin, north-east of the choir, and is built in one of the walls. It is in the form of a recess, covered by a semicircular arch springing from stunted twin columns under a slightly projecting pediment; in style it is anterior to the pointed transitional arcading which is applied over it. Deville says: "The historians . . . have not left to us the name of the Archbishop . . . they leave it only to be understood that it (the tomb) covers either the ashes of Maurice, fifty-fourth Archbishop of Rouen, or those of Guillaume de Durefort the sixty-first, who died, the first in 1235, the second in 1330, and were both interred in their Cathedral Church." One of these historians adds: "however, it is likely that this tomb is of a more remote epoch." Deville places its date at 1235, at the same time admitting the obvious lack of cohesion in the treatment of the applied arcade which cuts across the face of the tomb, even obliterating portions of the angels carved on the arch-mould, and of the saints sculptured on its pedestal. Dom Pommeraye, on the other hand, finds this tomb allocated to Maurile in an "ancient MS. de l'église de Rouen." M. Loisel describes it as the tomb of Maurile, and as being manifestly enclosed in the wall "après coup." It is possible that the dormant figure now covering the tomb is not the original, or that it was executed early in the thirteenth century to complete an unfinished monument to the earlier archbishop, or to replace one destroyed by iconoclasts, a conclusion that may reasonably be deduced from (1) the architectural style of the monument, which accords with the date of the death of Maurile; (2) the peculiar treatment of the arcading, obviously so incompatible with the sepulchre itself; and (3) comparative agreement between archaeologists as to the date of completion of the whole fabric, i.e. anterior to the death of Maurice.

M. Loisel is doubtful as to the extent of the remains of Maurile's church. He refers to historians of the seventeenth and eighteenth centuries as believing that the actual edifice is that which was consecrated in 1063, and also to the Cathedral having been "reconstructed later," leaving very few apparent vestiges of the venerable church.

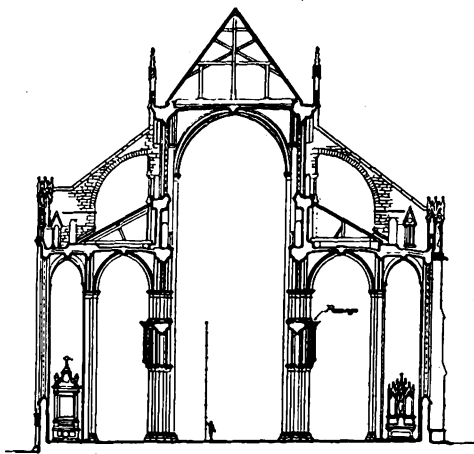
From time to time remains have been brought to light which seem to indicate that there was no great difference between the lengths of the present Cathedral and that of the eleventh century; in fact, it appears that the chapels north of the transepts are, if not partly the old walls themselves, at



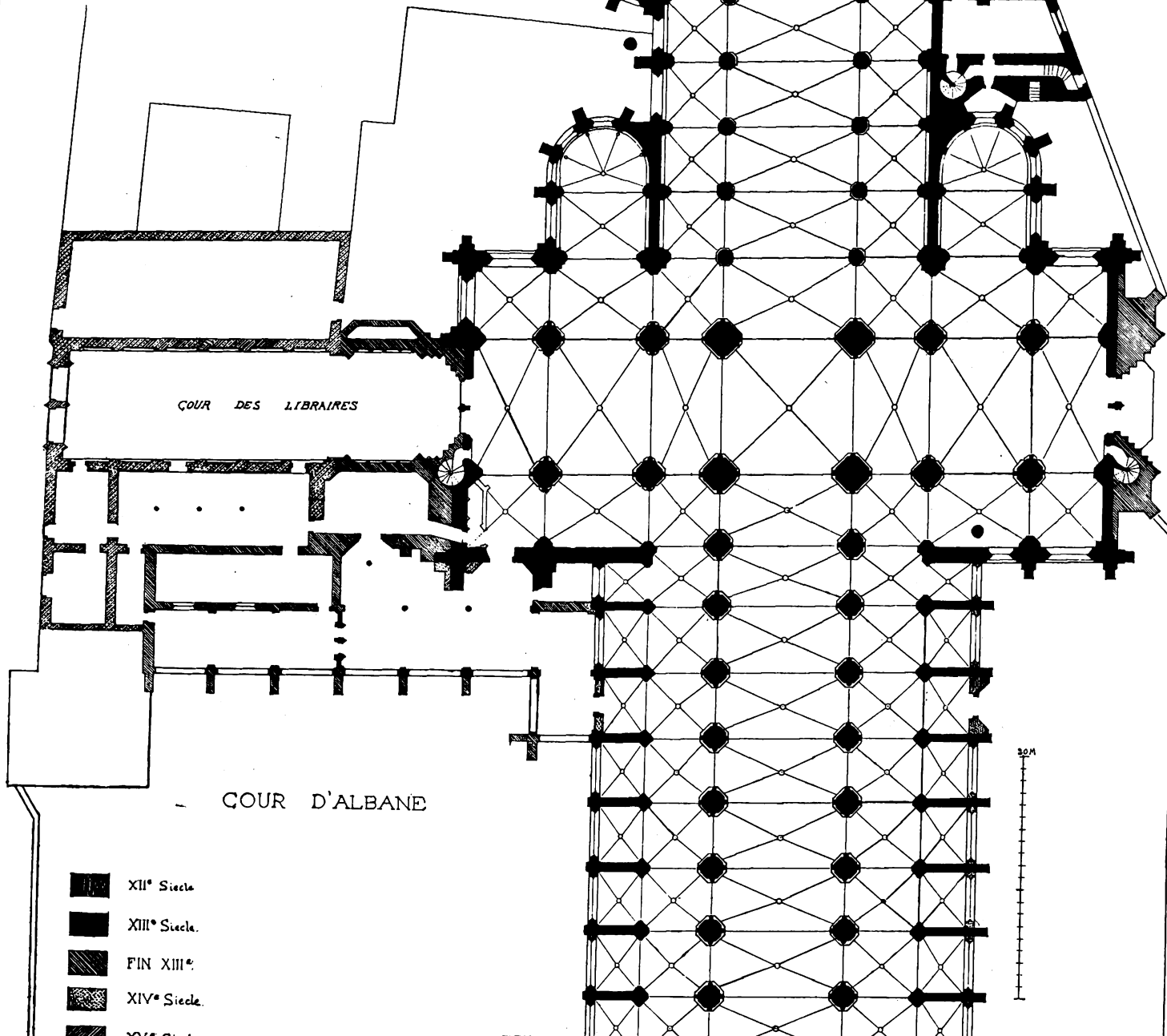
TOMB OF ARCHBISHOP MAURILE.



ROUEN CATHEDRAL.



TRANSVERSE SECTION (CHOIR)



least built to some extent upon them. Documentary evidence is sadly lacking as to the general details of the building, and such remains as have been discovered are lamentably mute. We know nothing as to the height or decoration of the church, nor whether it was roofed or vaulted; though, if it had simply been roofed, it is difficult to account for belief in its total destruction by fire.

Dr. Coutan says, however, in his "Coup d'œil sur la Cathédrale de Rouen," that "the edifice was destroyed by the fire of the year 1200, except the tower, the doors of the façade, and the chapels of the choir and of the transept. Not being able to admit that these parts could remain standing alone, like islets in the bosom of the ocean, I incline at once to the belief that they must have been connected together by some fragments of walling which escaped disaster. One must not forget that a church constructed at the end of the eleventh century was certainly vaulted, and that vaults oppose an efficacious resistance to the action of fire." He, however, limits the vaulting to the choir, and describes Jean d'Andeli, predecessor of Enguerrand, as commencing the repairs at the nave.

It is curious that so many texts refer to destruction of the fabric, or to serious damage to it, without mentioning any works of demolition to prepare for an entirely new Cathedral. As Maurile's church was of very much the same dimensions as its successor, the object of razing the walls to the ground, supposing any were left standing, may seem more obscure than practical; but it is a reasonable explanation. It

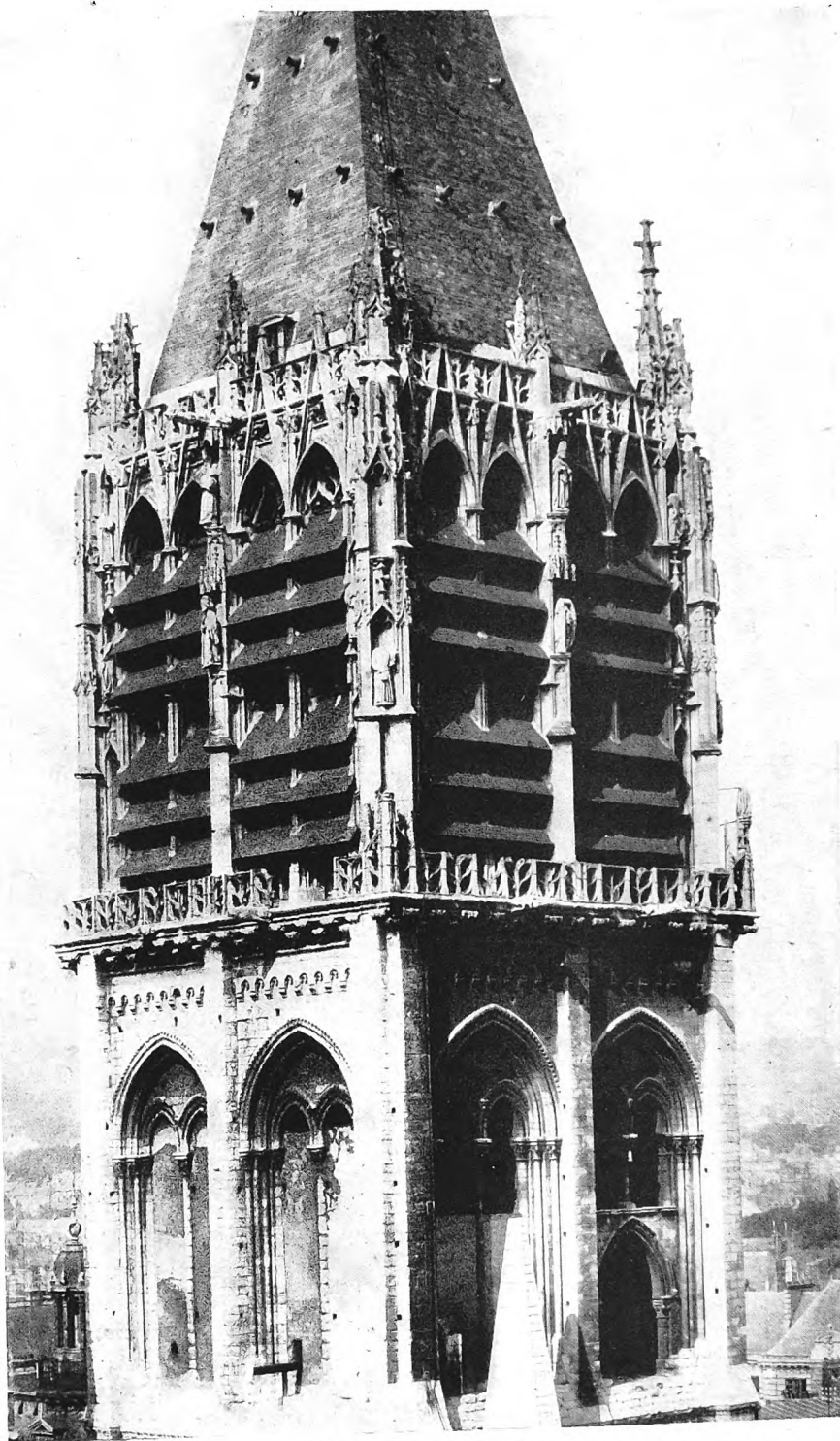
was a building age, and in this case free labour proved to be as enthusiastic as the faith in which it was produced—in fact, church architecture in France largely owes its development to such events, which brought about opportunities to improve upon and surpass ancestral work.

Nothing in the rebuilding of the Cathedral is more remarkable than the speed with which it seems to have been effected. M. Loisel, in his interesting studies, places the date at about four or five years after the fire, on account of the recorded State entry of Philippe Auguste in 1204, and of an episcopal

consecration in 1206; but he does not give too much credence to the accounts of its total destruction by fire, saying: "We have good reason to believe that the texts have amplified the disaster, at least in so far as concerns the Cathedral." Le-Duc places the rebuilding in the first quarter of the thirteenth century, whereas Gilbert says: "I have examined with the most scrupulous attention every part of this vast edifice, and have not perceived any morsel of architecture anterior to the

twelfth century After having proved that the Cathedral . . . presents no vestige of the church built by the first dukes of Normandy, and achieved by the *bienheureux* Maurile in 1063, it remains that this of to-day appears to have been commenced about the year 1100. . . . All that one knows of those remote times is that the works executed in this church at the commencement of the thirteenth century after the general fire of the town . . . in 1200 were directed by an architect named Enguerrand, or Ingleramme." As a matter of fact the only incontestable portions of twelfth-century work remaining above ground to-day are the Tour St. Romain and portions of the western façade.

The Tour St. Romain, flanking the façade on the north, is one of the finest clochers of its period. Originally separated from the main fabric by about five metres, it entirely escaped destruction. Internally it has vaulted ground and first-floor storeys, of beautiful proportions and charming refinement, above which is the belfry void. The precise date at which it was commenced and the purposes for which it was designed are, like most



TOUR ST. ROMAIN.

of the Cathedral, problematic; but that it should be considered as earlier than the first quarter of the twelfth century does not seem warranted by its style. Dr. Coutan dates its construction as 1145-1160, with the exception of the existing top storey, which is of the fifteenth century, an assumption sustained by comparison. At Chartres there is a tower the similarity between which and the Tour St. Romain is remarkable, so much so, that M. Saint-Paul sees in it "a striking imitation." This is a popular idea; but it might not have been borne out had the original top storey and

roof remained. In the essay at restoration by J. B. Foucher it is shown as having a pyramidal covering, apparently not based on any other hypothesis than that a pyramid of some kind is an essential finish to a tower and a common method of treatment in Northern France, notably at Chartres and the neighbouring church of St. Georges de Boscherville. Apart from ecclesiastic custom and æsthetic reasons, the employment of a spire serves no useful purpose. That the

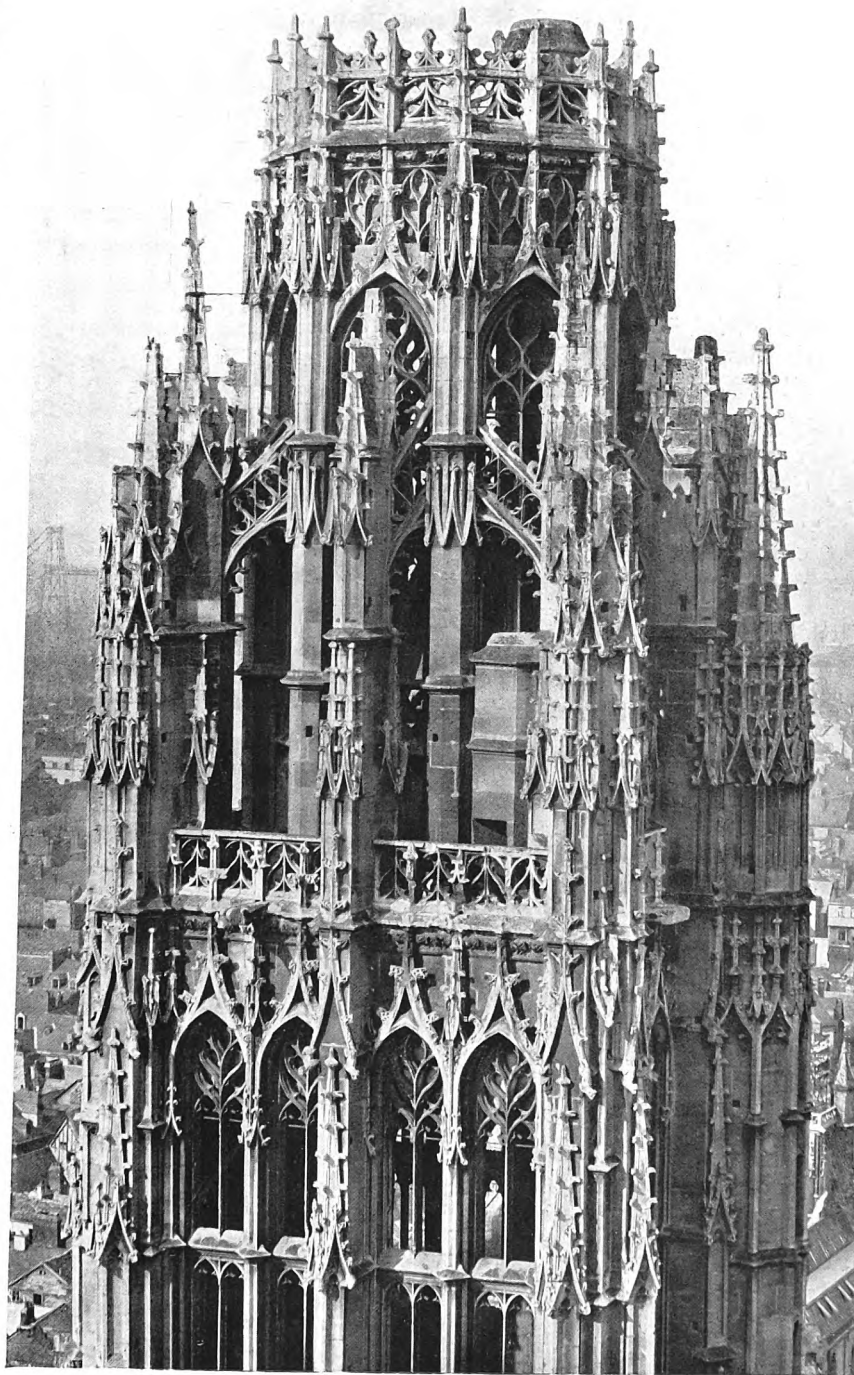
tower was built away from the church as a safeguard against fire is a reasonable assumption; but many writers hold that it was erected primarily for defensive reasons. A plain spire without a parapet being accredited to this tower seems to contradict, in some measure, the defensive idea generally associated with towers which are not incorporated with the main body of a church. It is, however, a beautiful piece of architecture. Its ground-floor walls are thick, plain, and battering, and admirably suggest defence; and the necessity for defence diminishing as the height increases, its upper storeys are arcaded. The second storey seems to have been added some twenty or thirty years after the base was built, and it is at this level that the tower was connected to the church by an arch. Guillaume Pontifz completed the tower in 1477 in its present form, and its decorative top storey well prepared the way for the rebuilding of the eastern front by Leroux. Pontifz's "pavilion" roof was a bold and entirely satisfactory stroke, and it is difficult to conceive any other form that could have so successfully complied with the exigent demands upon the architect's resourcefulness. As

the original roofing, it is more than probable that this was

brought about by the local influence exerted by A. de Berneval's beautiful church of St. Ouen, the tower of which, while stimulating similar attempts of kind, makes competition futile. The Archbishop would have done well had he followed out, not on termination, but in its mural design, a treatment in accordance with the St. Romain, in the spirit of which is such grandeur of strength and simplicity.

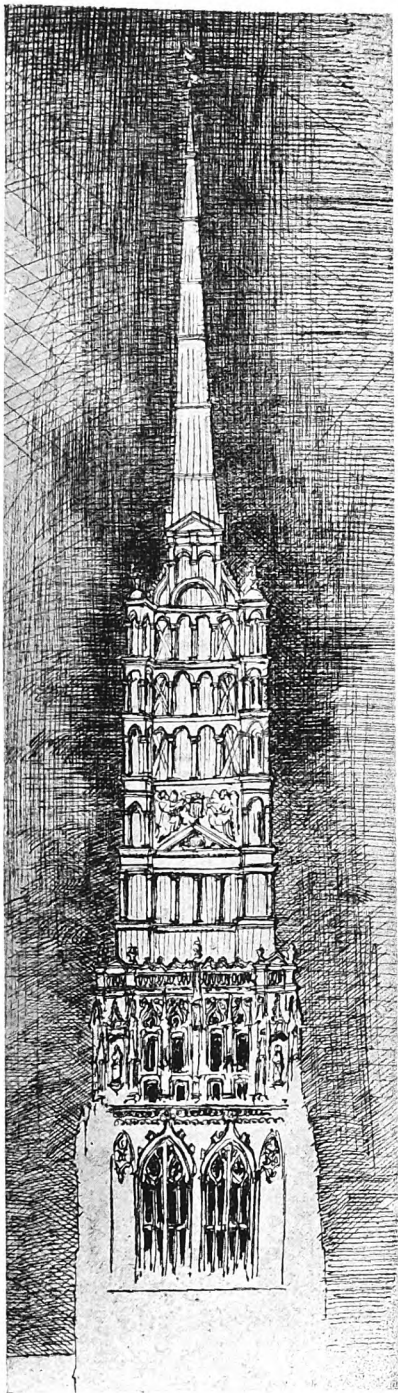
From the point of ensemble, neither forms part of the cathedral plan—both in nature of adjunct fully welded into a whole which was itself in the sixteenth century improve the combination and which owes its effect to the supremacy of architects rather than any logical *raison d'être*.

It is fortunate that the central spire can be seen from the west, in a bird's-eye view. The present spire is the result of catastrophe which befell its predecessor. The original eleventh century *fèche* no trace and beyond that of stone "similar to the Cathedral of Chartres" and was struck down by lightning in 1117 and is known. M. T. indicated a stone plan in his very feasible reconstruction of Maurile's church which does not, however, accord with the M. Bigot quoted by Meraye, describing it as a great height, with gables and four "tours" in the form of a crown. This *fèche* reconstructed in wood was "considerably aged" in 1200 by the fire and during the rebuilding the tower forming the base of the present spire was erected. In 1353 the spire was damaged by fire



TOUR DE BEURRE.

was repaired in 1354, and again destroyed by fire in



THE FLÈCHE BEFORE THE
FIRE OF 1820.

After Langlois.

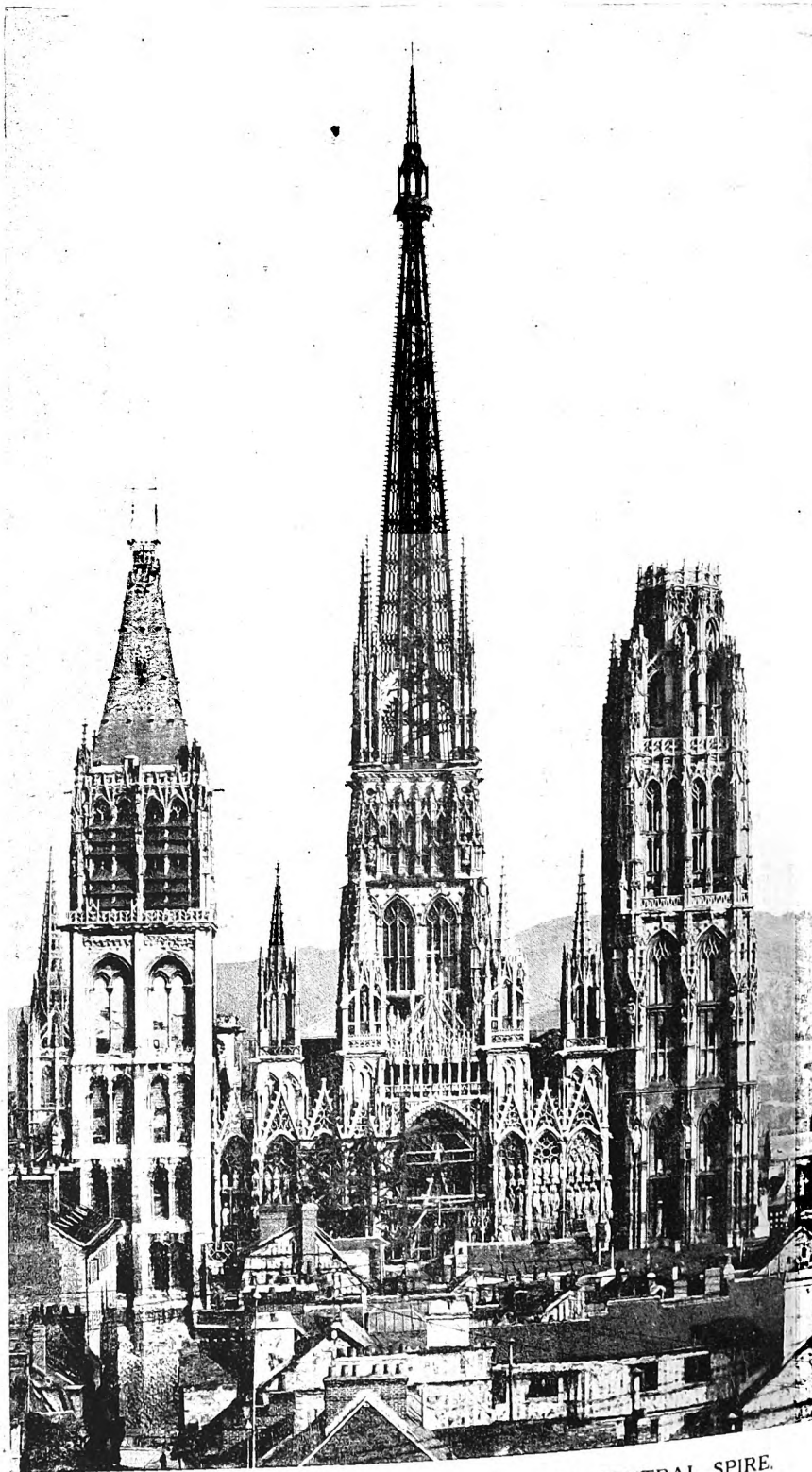
framing was undertaken. Fourteen years after this reconstruction was completed the flèche was once again struck and utterly destroyed. M. Hyacinthe Langlois draws a vivid picture of this sinister event, of which one may suppose him to have been an eye-witness. Traces of the fire which succeeded the lightning are still said to be seen in the central tower, but it is difficult to distinguish between these marks and those of natural decay. At the same time the roofs of the choir and transepts and a part of the nave were burnt, all of which were speedily restored. The transepts and the choir were re-covered with copper—the choir roof at a somewhat flatter pitch than its original. The oversailing course covering the junction between the old choir and the tower is still in existence, about one metre higher than the copper roof, and above this again distinct traces on the tower of another gable line point either to an earlier unchronicled roof or to possible changes at the time of restoration:

it would seem as though two ideas had been attempted before the height was finally settled upon. The employment of copper was a wise precaution against further disaster, and it now lends a vivid patch of colouring to the roof; it is a pity that economical considerations prevented the extension of this material to the nave.

These restorations, together with the heightening of the central tower, were carried out by M. Alavoine, an architect of repute, who, famous at this time for his works in connection with the Cathedral at Séz, was appointed to design the new flèche. After studying Salisbury, he presented a scheme which was proceeded with in 1827. Alavoine's study of English spires, however, did not remove his bias toward construction in iron, a material of which he had made use in Séz. In his report to the commission appointed after the fire he somewhat naively said: "The flèche . . . constructed at first in stone, was struck down by lightning; re-erected in wood at two different periods, it twice became the prey of fires; therefore, to reconstruct this flèche in

wood will be to prepare for another fire, and supposing that one could guarantee against this, one would not be able to arrest corruption and decomposition of the wood, which heats and loses strength when under lead."

Not even Alavoine's training in architectural logic served to militate sufficiently against the adoption of iron in construction. He had a problem to solve, and strove to find a solution that should be at once effective and durable, without allowing altruism to unduly influence his design—evil design, one is almost tempted to say; there is something so unholy in this Eiffel-tower-like erection. He had, however, a formidable argument in the unsuitability of other materials, his project being warranted by the failure of both wood and stone. Had he not also established precedents at Séz? He could, perhaps, have been forgiven a wish to achieve renown by such a wonderful opportunity, had the opportunity been just a little



THE TWO WESTERN TOWERS AND THE CENTRAL SPIRE.

less wonderful! Alavoine looked into the future, and saw all the cathedrals of France bespired with steel—probably gilded*—and, unfortunately, he translated into reality part, at least, of his vision. He was no slave to mediævalism; to him is owed the treatment of the top of the tower, with its debased cornice. Had his alternative design, in a Renaissance style, been executed, it may have left more honour to his memory, and certainly would have provoked less criticism, both contemporary and post-mortem. It is a thousand pities that the law concerning the degree to which scientific skill may be allowed to cajole one material into assuming the accepted identity of another was not more firmly established in the minds of the clergy and their architects when this stupendous spire was undertaken. The fight put up by Cardinal (II) Georges d'Amboise for the crowning of the Tour de Beurre, and by his predecessors for the roofing of the Tour St. Romain, was refought for this great pinnacle. As so often happens in such cases, the practical method was adopted at the expense of the æsthetic; it was a solution of the difficulty only too worthy of the times. Fearful lest this new *flèche* should suffer the fate

* The gilding of the *flèche* was mooted before the outbreak of the war.

of the old ones, the authorities decided to erect it in a thunder-resisting material. Wood and stone were the former because too inflammable, the latter because (*sic*). These were the main arguments of the party of the day—that is, of those who, in this instance, were putting a full stop to the continuity of the Gothic. It was to be a *flèche*, at any cost, so beauty was sacrificed to durability.

The mistake is generally acknowledged, both on practical and æsthetic points of view. It is doubtful if Alavoine's work will live to attain the age of its foundation; the base framework has already given way in some places, the incalculable stresses set up in the superstructure necessitating the replacing of the bolts which are continually flying in and out of the masonry. How long can such renovations be carried, and in what degree will such supervision be effective? The day will most surely arrive when this erection will either have to be carefully consigned to the melting pot, or else it will be overthrown by one of those accidents of Providence which even the pious ringing of bells cannot prevent.

(*To be concluded.*)

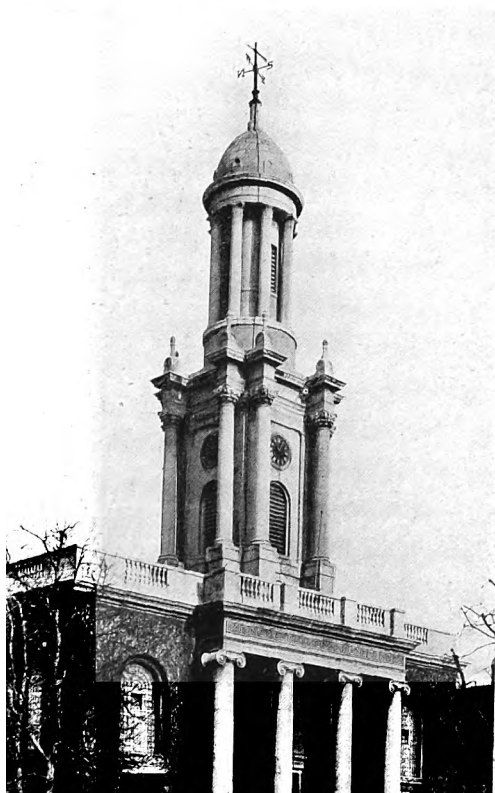
THE RENAISSANCE STEEPLES AND SPIRES OF LONDON

By G. E. FRANCIS, A.R.I.B.A.

(*Concluded from p. 34, No. 237.*)

ALTHOUGH so small, and betraying a general similarity in treatment, such examples as Holy Trinity, St. Marylebone; St. Peter's, Walworth; St. Mary's, Bryanston Square; St. Marylebone, Marylebone Road; and

Christ Church, St. Marylebone, are very interesting, as they do the great advantages of Roman or Palladian Greek architecture in steeple design. Circular forms, the arch, dome, and consoles, are employed freely both



and elevation, and by using these forms the sameness between the storeys so marked in the steeples of the Greek phase is avoided, and a certain variety and freedom are in some cases obtained.

St. Peter's, Walworth, and Holy Trinity, St. Marylebone, both by Sir John Soane, are typical examples of this architect's work, not merely as regards the similarity in their treatment, but more particularly because of the extraordinary detail which can be seen alike in his executed works and in the drawings of those proposed but not carried out. At Holy Trinity, St. Marylebone, the architect arrived at an attenuation of effect which is both curious and extravagant in taste. Had Soane been content to finish the work as a tower rising above a shallow portico, the result would have been admirable. But this was not to his taste: on the tower he piled a circular tourelle, and strove to soar above this without regard either for connecting features or curtailment of display. The fault in this case is not lack of invention, but a too obvious and self-conscious display, resulting in a freakishness common to all Soane's designs.

In St. Mary's, Bryanston Square (1824, by Sir Robert Smirke), a circular plan has been adopted throughout, and an attempt made to show the base of the steeple. The design suffers from a sameness in treatment, and a general lack of proportion between the storeys.

St. Marylebone, Marylebone Road (1816, by Thomas Hardwick), has something original in the treatment of its

steeple, especially in the upper stages. As a whole the design possesses quite a good scale, and is very successful. At Christ Church, St. Marylebone (1825, by Philip Hardwick), the base of the steeple is seen firmly planted on the ground; the upper stages exhibit a freedom of treatment due apparently to the open peristyle, consoles, and dome storey. Both steeples bear family lineaments, for Thomas Hardwick was a pupil of Sir William Chambers, and was attached to the latter's Roman Palladian doctrines. In these designs the steeple is brought gently to earth, and introduced to the body of the church by the bold wings which stand clear of the portico.

St. Mark's, Kennington, by Roper, has a steeple that belongs to the Soanean order of things. It exhibits the extreme attenuation of the steeple to Trinity Church, Marylebone, and has the same display of fussy attributes between the square portion of the tower base and the tourelle over. The design gives the feeling of being manufactured and inarticulate. Moreover, the architect made no attempt to tie the steeple to the body of the church, but was content to pile it above a dull portico.

Turning finally to All Souls, Langham Place, and St. John, Horselydown, we find occasion to observe that to be original in architectural design and successful at the same time is without doubt one of the most difficult achievements. In the sphere of spire design the difficulties, as already pointed out, are varied and numerous. For these reasons it is only to



ST. MARYLEBONE, MARYLEBONE ROAD.
Thomas Hardwick, Architect.



ALL SOULS, LANGHAM PLACE.
John Nash, Architect.



ST. LUKE'S, OLD STREET.

George Dance, Architect.

be expected that in some cases comparative failures should occur, especially when great originality has been attempted. In All Souls, Langham Place, by John Nash, the architect has certainly been distinctly original, but it can hardly be said that he has been equally successful in the matter of design. For this church Nash chose a circular plan for his spire, and bringing his base forward out of the church has encircled it with a colonnade. Carrying his circular tower up through the roof of the portico, it appears above as a stylobate, at the same time acting as a clock storey. On this stylobate is first erected a gigantic stone cone rising to a veritable point, while encircling the base is an open peristyle of columns with entablature and balustrade. There is a lack of cohesion and purpose throughout the design, two of the three features being Classic and practically similar in form, while the other is as near Gothic as it is possible to be.

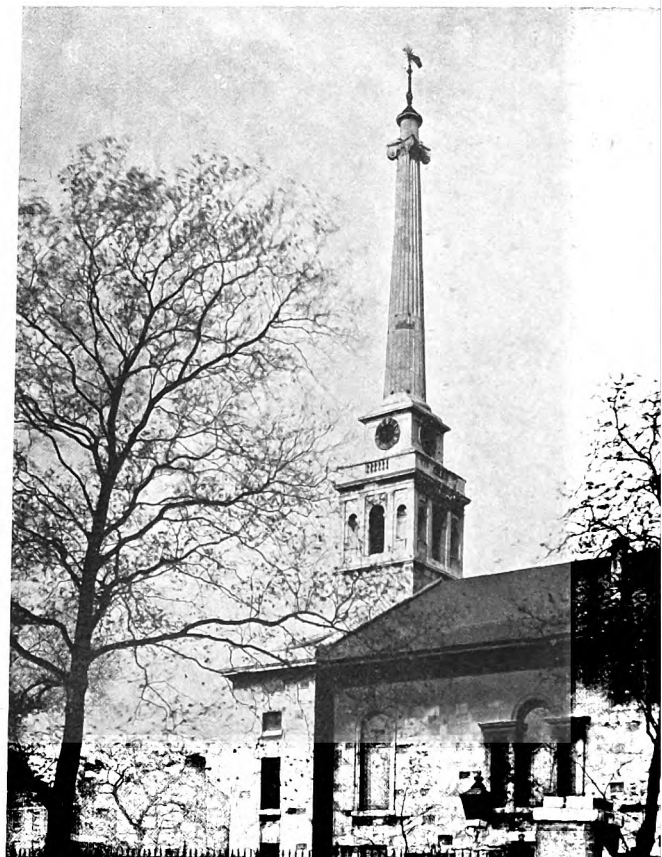
As regards the spire of St. John, Horselydown, by John James, this is not only unfortunate as a design, but also as regards its position. Rising from within the church and flush with the external wall of the building, the square base at once breaks up the western pediment with dire results. On the top of the belfry stage is a square base or pedestal on which is placed a colossal corruption of an Ionic column. The result

which George Dance selected for his church Street.

It has not been possible to include in these articles the gamut of steeples of the later tradition, but a sufficient selection has been given to produce a fair representation of a fact not generally known that the last of the series was erected about the middle of the nineteenth century, a time when the fervour for mediæval buildings swayed popular taste.

It has been shown that, despite the vagaries of fashion and the influx of new ideas, the principles of steeple building in the Classic or Renaissance manner continued on to the end of the eighteenth century, initiated by Sir Christopher Wren. The architects of the later period, however, went out of their way to create a new style, especially when they endeavoured to reconcile the theory with Gothic verticality, as evidenced in the design of towers, steeples, and spires. Wren flourished at a time when all the City churches had towers standing at the side of the buildings, and when the fire swept these ancient landmarks away the great architect had the foresight to recognize the advantage of the old system, and in many cases he built new towers on the old foundations; hence the reasonableness of his designs, and the avoidance of the series of mistakes which began with St. Martin's-in-the-Fields and continued with St. Pancras and other churches.

We must view the later church steeples as part of a continuous sequence, reflecting the religious instincts of London during two centuries, and must, first and foremost, pay tribute to the genius of Wren, who, as a pioneer, demonstrated the remarkable elasticity of Classic forms for a feature so thoroughly insular in conception as a steeple.



CURRENT ARCHITECTURE.

ST. MARTIN'S THEATRE, LONDON.

THERE are more than fifty regular theatres in the London area, nearly as many music halls, and an uncounted host of kinema "palaces," which very ample provision of places of entertainment of a theatrical and spectacular nature might be thought to be sufficient both for present needs and for needs to come; but the facts belie that supposition, for with the advent of every new theatre there seems to spring into being a fresh audience. Only two explanations can be offered for this curious state of affairs: either the number of theatres is always insufficient to accommodate the number of people who desire to fill them, or the regular patrons are possessed with such an

panelled for their full height in Italian walnut, a range of columns and pilasters on either side, with gilded capitals and bases, carrying a bold entablature, which is continued across the proscenium.

It is a two-tier house, the lower tier forming the dress circle, and the upper tier the family circle and gallery. There is no pit, the whole of the lower floor being treated as a parterre for stalls. Three boxes are provided on each side, framed in between the columns and pilasters, and at the back of the dress circle are two other boxes, one of them being the Royal box, with ante-room and separate entrance. The circle fronts are treated as balustrades, and here, as elsewhere in the theatre, we may note some excellent bracket lights modelled on the robust



Photo: Bedford Lemere & Co.

ST. MARTIN'S THEATRE, LONDON, W.

W. G. R. Sprague, Architect.

insatiable thirst for the theatre that they must sip at every new shrine which is opened. The latter would seem to be the more exact of the two explanations.

The latest of all the London theatres is the one which has been opened during the past month—the St. Martin's Theatre—and in point of size and treatment it is significant of a change that has been slowly taking place during recent years, inasmuch as this is not a large but a comparatively small theatre, and its interior, instead of revelling in a lavish display of modelled plasterwork tricked out with gold-leaf and paint, has an intimate, almost domestic, character. In general style it is based on what is known as English Georgian, and gives one the impression of being a private theatre provided by some patron of the dramatic arts for the entertainment of his guests. The proscenium and the flanking walls of the auditorium are

and pleasing forms of Georgian sconces. The ceiling is treated quite simply with plain plasterwork in strongly-marked panels, but over the centre of the auditorium is a large glass dome, so lighted from above that the whole presents a most agreeable appearance of sunlight. The upholstery throughout is of a soft blue shade, in keeping with the subdued and unobtrusive character of the general design.

The theatre occupies an island site between Charing Cross Road and St. Martin's Lane. Its front is to Litchfield Street. The façade comprises a range of columns standing on a plain base and carrying an entablature and parapet. On the cornice, at the centre, is a large bronzed cartouche with flags grouped around, and on either side of this are vases. Three ranges of windows are included by the Order, the two lower ranges lighting the saloons attached to the two

circles, and the top range lighting the offices. This front is carried out entirely in artificial stone. A marquee covers the whole length of the pavement in front of the main entrances.

The architect of the theatre was Mr. W. G. R. Sprague. The general contractors were Messrs. Lenn Thornton & Co. The steelwork was erected by Messrs. Smith, Walker & Co. Messrs. F. de Jong & Co., Ltd., carried out the whole of the interior decoration of the theatre. Messrs. Hampton & Sons

were responsible for the furnishing, including the drop curtain, carpets, and hangings. The glass dome auditorium was executed by Messrs. Wotton & Sons. Light fittings were supplied by Messrs. Strode & Co. Messrs. Peyton & Peyton, Ltd.; and hydrants and curtain by Messrs. Oldroyd & Son. The heating installation was carried out by Messrs. Strode & Co., and the ventilation system by Messrs. David Rowell & Co., Ltd. The stone front was executed by Messrs. Arrowsmith & Co.



NEW BOOKS.

GREAT HOUSES OF FRANCE.

THE present time is appropriate for the appearance of this sumptuous work bearing the names of Sir Theodore Cook and Mr. W. H. Ward, and in reviewing it one experiences the pleasure of traversing the most fascinating period of the Renaissance in France, namely, from the end of the fifteenth century to the time when Louis XIV acted as his own Minister of Foreign Affairs; though there are inevitable overlappings, and the sequence is partially continued to the days of Napoleon and Talleyrand.

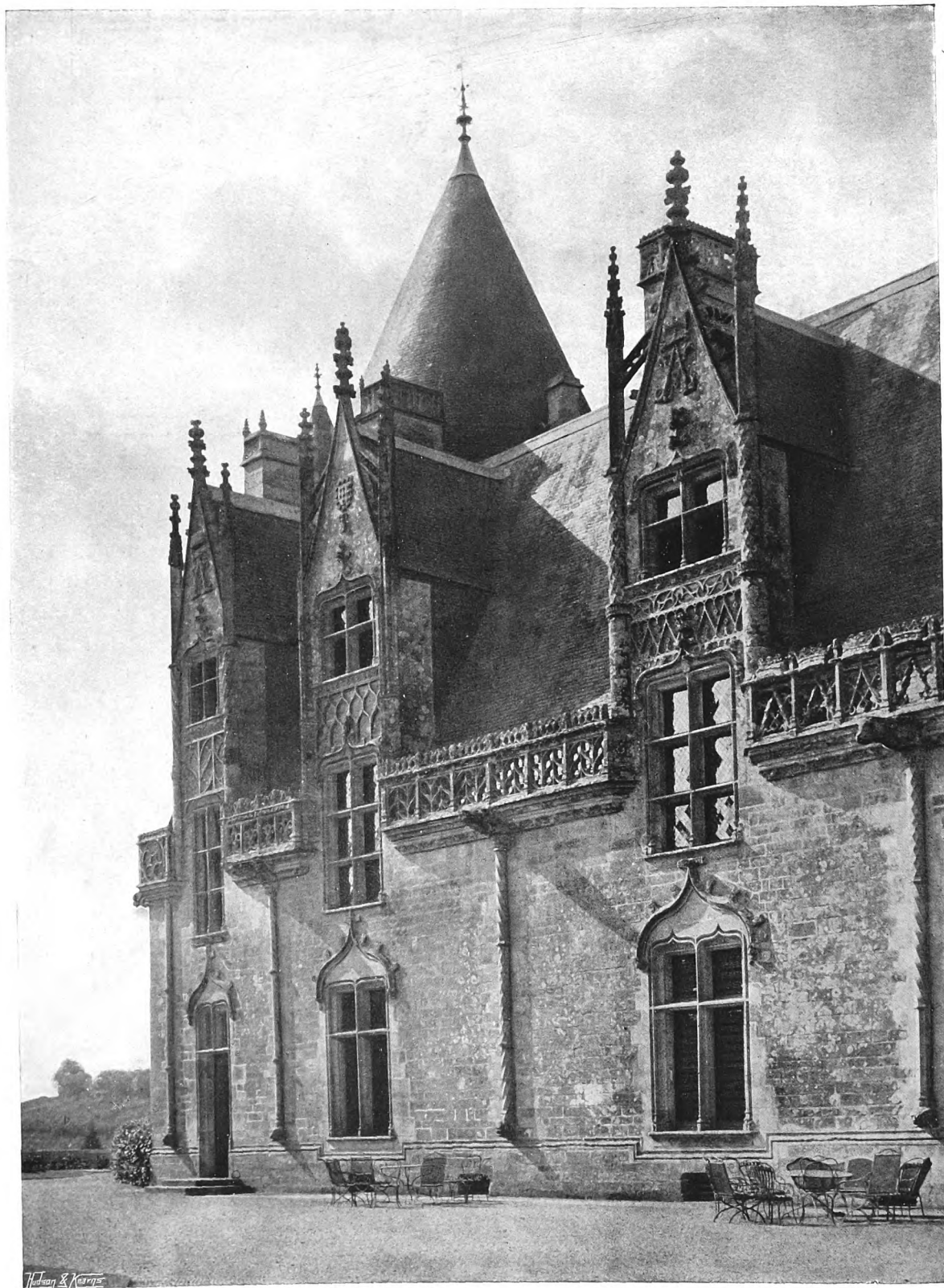
The volume is divided into two parts. At the beginning comes an introduction by Mr. W. H. Ward treating of the

architectural attributes of the châteaux, and describing the effects of the Renaissance upon vernacular traditions, besides dealing in an inimitable way with social, political, and religious movements, and the change in the æsthetic outlook. In this introduction drawings by Du Cerceau are shown, and other illustrations amplify the text, enabling the average reader to obtain a concise impression of the freshness and vivacity which are the chief characteristics of the buildings that were erected when the warmth of Italy first thawed the mediæval frigidity of France. Four hundred and twenty pages of text and admirable illustrations follow, in which Sir Theodore Cook deals with the intimate associations of the houses, and describes their outstanding features in detail; and these obser-

ventions, together with the magnificent photographs taken by Mr. Frederick Evans, make the reader's task both easy and pleasurable. Fifteen pages of careful index and commentary complete the volume; but it is to be regretted that a bibliography was not included, for it is obvious that Sir Theodore Cook has had recourse to many rare volumes and priceless manuscripts.

A story used to be told to children, among whom it was a favourite, of a princess whose fairy godmother presented her with a wonderful book which had the property of depicting in miniature the lives and loves of the people described in its pages and shown in its drawings. As the leaves were caressingly turned, the castles stood out against the landscape, the country folk were discovered at their tasks, knights and fair ladies enacted their parts on the miniature stage, birds sang in the trees, and to the sound of music the people breathed the account of their lives. One day the book was mislaid, and thereafter the princess became disconsolate. This delightful fancy has little in common with the old French fabliaux, with the legend of Abélard and Héloïse, or with that of Aucassin and Nicolette; but it is in some degree associated with the poetry of that time, and Sir Theodore Cook's volume recalls it to mind.

The twenty-five houses dealt with reveal French artistic aspirations during five centuries, ranging from the citadel of a Royal borough to the country seat of a Minister of State, from a towering monastic establishment to a prosperous burgher's mansion. Kings, queens, bishops,



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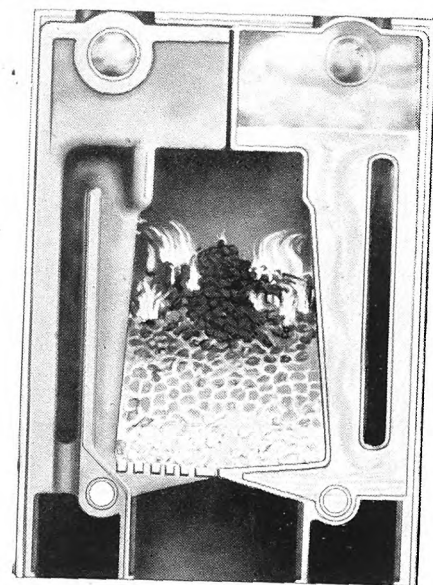
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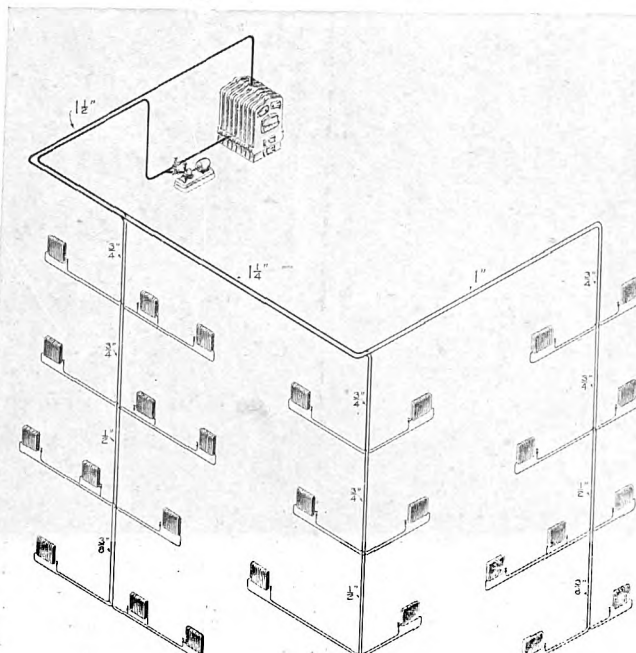
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BELFAST: Laganvale.

MANCHESTER: Westinghouse Rd., Trafford Park.

knights and commoners come out of their boxes like so many marionettes, and dance in unison at the ends of their strings. The builders and the guardians haunt their old places. First there is Mont St. Michel, with the glorious "Merveille" frequented by the devout pilgrims of St. Louis, who were lost in admiration of the pinnacled buttresses and the soaring flèche. Then we view the machicolations and bastions of the castle and fortress of Carcassonne, commanding the road from Toulouse to Narbonne—the scene of desperate attacks about its double ramparts. The Château Gaillard, immortalised by Turner's water-colour, is made to illustrate the "Rivers of France." Then to Pierrefonds, the castle of Louis d'Orléans, raising its majestic head above the plumage of Compiègne: small wonder that Napoleon III entrusted its reparation to Viollet-le-Duc, and paid the greater part of the cost out of his own pocket, though in viewing the result one cannot avoid the impression that this mountain of architecture, like so many historical buildings in France, bears the marks of over-restoration. In the house of Jacques Cœur at Bourges is seen that rare fusion of romantic history and characteristic architectural tradition which was a feature of the age of spirited endeavour. Happy are the citizens of Bourges in their possession of this treasure of art! Loches has been drastically patched, but is still haunted by the spirit of Agnes Sorel. Josselin presents the romantic tendency at its best; further, it reveals the transition then taking place from the fortress to the country house, and its fretted stonework and tall dormers hint of the period, near at hand, when the masons were to indulge in all manner of fanciful details of a quasi-Classic character; though, in the main, it is allied to the age of chivalry. The magnificent castle of Langeais is closely related to mediæval tendencies in the disposition of its parts; here it was that Anne of Brittany kept her magnificent state, and nurtured her revengeful spirit. Montreuil-Bellay is another home of romantic history, but it has been subjected to every sort of vandalism. The castle of Amboise, towering above the Loire and dominating the narrow streets of the town, expresses all that is best in mediæval art before it suffered the species of rejuvenation from beyond the Alps. Leonardo da Vinci sketched the castle and lived at Close Luce, near by; Mary Queen of Scots knew its great towers, its formal garden, and the church of Notre Dame within the ramparts, and the ill-fated lady doubtless carried back such memories to sombre Holyrood. We are now half-way through the volume, and still the

freedom. Sir Theodore Cook lingers over the tragedian Duc de Guise, but is not enthusiastic over the winged Gaston d'Orléans, in which particular many, we think, differ from him.

Passing on to Chambord we find in his opening section a masterly piece of condensed criticism, having for theme the fantastic skyline of the château; he goes on to describe the double staircase and the ponderous lantern, giving a vivid account of the boredom that was experienced by the Royal occupants. Chambord is, without doubt, an architectural fantasy, the product of an adventurous age; yet, notwithstanding certain of its features, particularly the conical roofs and chimneys, it displays a remarkable grasp of the value of contrasting effects. Of different character is the modest Amboise, which shows a further change from the fortress to that of a country residence. The Châteaux of Chenonceau and Le Lude belong to this period. Anet illustrates a change, for Philibert de l'Orme was in charge, and even shaping towards a more regular disposition of Classic features. Jean Goujon was to produce his amazing sculptural decorations. Joachim du Bellay with other Court poets were to sing



praises of the architect's creation. Further evidence of the mastery of Philibert de l'Orme and of Jean Bullant's skill are found at Chantilly, together with Daumet's successful reparations and additions. At Valencay, built in 1540 for Jacques d'Etampes, and added to during succeeding centuries, there is much to charm the student of French architecture. Talleyrand lived here for many years, and in his time the exquisite *Chambre du Roi* was fitted up in the taste of the Empire. Regarding Cheverny, which Henry James called "A glimpse of perfection," Sir Theodore Cook is eloquent, and rightly so. The series ends on a high note, for the subject is Vaux Le Vicomte, with its screens of stone and reticent ironwork, the gardens of Le Nôtre, the pavilions and roofs of Mansart, and the rich interior decorations of Le Brun. Fouquet was unquestionably an unscrupulous Minister, but even the worst charges can be overlooked in one who was a patron of the arts to the extent shown in the lavish splendour of Vaux. Fouquet's fall signalled the rise of Louis XIV, and it is difficult to think kindly of Colbert, who was instrumental in bringing about the downfall of his extravagant and peculatory rival.

Sir Theodore Cook and Mr. W. H. Ward together have conjured up a remarkable picture of the later Middle Ages and the early years of the Renaissance. First there is the impression of the chill of winter in the atmosphere; then the ice is thawed, the mists are dispersed, and the sun is seen bursting through the gloom to quicken the trees to a more luxuriant foliage. We are confronted with the beginning of the history of Modern France. Out come the marionettes of every degree, responsive to the call of the architecture. Louis XII and Anne of Brittany, François the versatile, the weak Henri II and his dominating partner Catherine de' Medici; the trio of weak kings, François II, Charles IX, and Henri III, with the Guises lurking in attendance. Henry of Navarre struts the stage as absolute monarch until Ravallac's dagger ends his brilliant career and prepares the boards for Louis XIII and the ambitious Richelieu. Finally the play is brought to its climax by the figure of Louis XIV with Mazarin and Colbert, who appear to the accompaniment of melodious orchestration.

Such are the principal figures; but what of the stage managers, the poets, authors, devisers of scenery, stage mechanics, and supers? The mere list of names appals by its magnitude, yet all have a station in the pageant. Leonardo da Vinci at Amboise, and the Italian influence on the banks of the Loire; Rabelais's writings reflecting the struggle between the lessons of the Renaissance and the dogma of the Church; Joachim du Bellay ringing his fairy bells; Margaret of Valois imitating Boccaccio's "Decameron"; Angot's translation of Plutarch; and, in the seventeenth century, the great flood of literature with the plays of Corneille and Molière. How rich and varied is the scenery, the set-pieces on this deep stage, so fortunately arranged for mysterious vistic effect! At the back rise the conical roofs of the transitional period; at the sides are the walls of De Brosse, Philibert de l'Orme, Jean Bullant; and interspersed near the front are the churches of the pure advanced Renaissance, and the works of Jean du Cerceau, Le Muet, and Lemercier; the wings on either side of the proscenium being reserved for the special genius of the elder Mansart. It is not expedient to continue the catalogue, for all are fully described by Sir Theodore Cook. But we cannot bring our review to a close without expressing the hope that this excellent volume will soon be followed by another, in which twenty-five houses of the later periods will be described. If Chambord and Blois, why not Fontainebleau and Com-

piègne, Malmaison and Bagatelle—for these and many others complete the history of the great French châteaux?

"*Twenty-five Great Houses of France.*" By Sir Theodore A. Cook, with an Introduction by W. H. Ward, M.A., F.S.A. London: "Country Life" Offices, Tavistock Street, Covent Garden. 16 in. by 11 in. 436 pages, 380 illustrations. Price, £2 2s. net.

A Monograph on Morden College.

LONDONERS are indeed fortunate in having, in one of their most delightful suburbs, so fine an example of Wren's work as Morden College unquestionably is. By common consent it is a beautiful building, and, in particular, as Mr. Walter Godfrey remarks in his scholarly introduction to a monograph which so noble a building deserves, "its courtyard is without a rival in its restful proportions and the beauty of its architectural design." The quadrangular plan he traces back to the mediæval builders, by whom it was adopted as a comely and convenient arrangement where people were to be housed together on a communal basis; the monastic cloister had set a most potent example, which was in due time followed by the hospitals and almshouses. "When charitable institutions began to take the form of an endowment to provide the aged, as well as the infirm with permanent lodging and maintenance, the grouping of separate dwellings around a quadrangle found favour, an arrangement adopted by the Carthusian order of monks. . . . The quadrangle, with its own gatehouse, was self-contained, and within its four ranges of building included the common rooms, such as chapel, hall and kitchen, for the use of all the inmates. The almshouse being planned on a collegiate or semi-monastic basis, with a master, chaplain and brethren, found such an enclosure exactly suited to its purpose, since it made for protection and shelter, facilitated discipline and control, and promoted friendship and community of interest." At Morden College the quadrangle is about 100 ft. by 80 ft., and around it runs a covered walk beneath the upper rooms, which are supported by a fine colonnade.

Mr. T. Frank Green, who has taken infinite pains in preparing the materials for the monograph, has embellished it with many admirable pen or pencil sketches and measured drawings, which seem to include every detail that is worthy of this attention. These drawings are even more effective than the fine photographic views which occupy the greater number of the fifty pages of plates, and, even more than the photographs, they invest the book with real value to the architect. The building, indeed, has been thoroughly dissected, and it comes through the ordeal with an enhanced claim to respect as an exemplar of architecture richly deserving the handsome quarto volume which the London Survey Committee have devoted to it. The historical portion of the text has been elaborated with a thoroughness that carries on the tradition set up by Whitaker of Craven.

This finely illustrated and exhaustive account of Morden College is, both in subject and treatment, perhaps the most interesting and most valuable of the ten fine monographs that the Committee have produced; and no higher praise could be accorded to it. The other nine, it may be interesting to add, are concerned respectively with Trinity Hospital, Mile End; St. Mary's Church, Stratford-by-Bow; the Old Palace, Bromley-by-Bow; the Great House, Leyton; Brooke House, Hackney; St. Dunstan's Church, Stepney; East Acton Manor House; Sandford Manor, Fulham; and Crosby Place, Bishopsgate.

"*Morden College, Blackheath*": being the Tenth Monograph of the London Survey Committee. By T. Frank Green, A.R.I.B.A., P.A.S.I. Issued by the London Survey Committee, 27 Abingdon Street, Westminster. Quarto, price 25s. net. 73 pages, 50 plates.

The A.A. War Service Bureau.

The following report upon the work of the Architectural Association War Service Bureau is reproduced from the May issue of the *A.A. Journal*:—With the advent of the Military Service Bills and the consequent general changes in the recruiting arrangements for the army, it is perhaps opportune to make a general report upon the work of the A.A. War Service Bureau. The Bureau was started a few days after the commencement of war, largely on the initiative of Mr. Alan Potter, who undertook the secretaryship. The object of forming the Bureau was to help men in the architectural and allied professions and trades, by obtaining for them information as to the corps which were recruiting in which their special knowledge would be of value. At the beginning of the War most people were in complete ignorance of military matters, and had little knowledge of the various branches of the army and their work, and the Bureau made it its business to be a centre from which information and assistance could be obtained by anyone wishing to enlist. To further its usefulness, the Bureau got into touch with various units and recruiting offices, and made arrangements whereby parties of men sent by the Association were kept together after enlistment. This arrangement was valuable in encouraging professional men to enlist in the early days of the War. Without exception the commanding officers welcomed the type of men which the Bureau was able to send, and did everything possible to facilitate matters. The Royal Engineers has been a favourite branch amongst would-be recruits, and many hundreds of men have been drafted into its various branches, such as signalling, fortress, field companies, etc. The Bureau has been able to obtain commissions in this and other branches of the service for a considerable number of men. The various sanitary companies have received a very large number of recruits through the Bureau, and in these professional training has been of the greatest value. Special efforts were made to obtain recruits for the "Artists' Rifles," with considerable success, and openings have been found in all the following units for recruits: Royal Engineers (Regulars); 1st and 2nd London Div. Engineers (T.); 1st and 2nd London Sanitary Companies; "Artists' Rifles" (O.T.C.); "Artists' Rifles" (Engineer Section); Inns of Court O.T.C.; London Rifle Brigade; Royal Naval Air Service; Royal Naval Division (Engineering Units); Army Pay Corps; Army Ordnance Corps; 8th London (Howitzer) Brigade, Royal Field Artillery; Royal Field Artillery; Royal Garrison Artillery; Army Service Corps, Mechanical Transport; Army Service Corps, Horse Transport; London Scottish; Hon. Artillery Company; Westminster Dragoons; Queen Victoria's Rifles; Public Schools Batt., Royal Fusiliers; 2nd South Midland Brigade Field Ambulance (Res.) (T.F.); Civil Service Rifles; King's Royal Rifles; 25th (Cyclist Batt.) London Regt.; Royal Flying Corps; and various other infantry regiments. It is estimated that at least 2,000 applications to the Bureau have received attention, and although it is difficult to say definitely that all of these men have acted on the advice of the Bureau, from records kept it is known that the vast majority of them have joined the branches to which they were recommended. Amongst the members of the building trades a very large number of recruits

but there has always been a steady stream until recently. The new military arrangements altered matters very considerably. Apart from the actual enlistment of recruits, much has been done in attending to private matters, such as obtaining of correct separation allowances, and many other details which it is unnecessary to enumerate; but in at least the arrangement for the removal and warehousing of a recruit's furniture was undertaken. The A.A. Activities Committee was an outcome of the Bureau, but everyone is cognisant of the excellent work which is being undertaken by that Committee under the chairmanship of Mrs. W. V. In this will no doubt be fully dealt with in a report at a later date. As a result of efforts in another direction, the A.A. Field Detachment (43rd London) has been called into existence, and is now, and has been for some time, undertaking much work; but, again with this branch, its work must be dealt with at a later date in a separate report. Every credit is due to Mr. Potter for the valuable work he did in carrying the Bureau up till April of last year, when he joined the R.N.A.S., and to Mr. F. R. Yerbury, who then filled the place. It was due to their initiative that the Bureau came into existence, and to them must the credit be accorded for the important place which the Bureau has taken in the Association since the War began. To Mr. G. O. Scorer also thanks are due for the assistance which he gave for many weeks in connection with the work, and the help given by Mr. Alexander, the A.A. office staff, deserves every praise.

* * *

The Standard Cottage.

Professor Adshead is among those who recognise the importance of standardising the cottage. Though the teachings of Ruskin and Morris schools, which stand for the consecration of the individual, are utterly opposed to any system of standardisation, Professor Adshead contends, in the *Town Planning*, that the standard cottage is an integral part of a well-organised social system, and that without it we cannot have that which lies at the very root of national efficiency, organisation, and economy—"and if the War has proved anything, it has proved that national efficiency in the future will depend almost entirely upon good organisation. Organisation is the keynote of the success not only of the modern nation but of the modern community. Organisation demands the grouping of individuals having similar interests, and, within limits, there should follow uniformity in the appearance of their homes. But just as organisation which is carried so far as to entirely eliminate the individual, and where the individual becomes nothing more than a cog in a wheel, will not produce mechanical progression, so the standardisation of the cottage, unless limited to community interests, and unless unrestricted as to allow of the expression of the individual within these limitations, will produce nothing but a dull monotony, and a monotony that will most assuredly suffocate the soul. And therefore it would seem that in the towns and villages of the future where cottages will be standardised, they should be placed on their sites as component parts of a well-organised position, and should be furnished, curtained and

NOTES OF THE MONTH.

the impress of being part of a carefully-considered scheme . . . In approving the design and construction of standard cottages it must not be assumed that in the future the individually designed cottage will be a feature of the past. A first place must always be allowed for the specially designed cottage. But there will be a further type, a type specially designed, but made up of standard details and constructed out of standard materials. A cottage is not a sardine tin, which in process of manufacture hardly comes in touch with the human hand; it is a thing which, however often repeated, will always receive during erection some leisurely consideration, and stray thoughts will pass through the mind of the workman as to the advantages of additions, omissions, or revisions. And thus, though we may reasonably expect to see erected a certain number of exactly similar standard cottages, we may expect also to see far more made up of standard details, but each having a variation in plan and general outline . . ."

* * *

The Frieze on the Parthenon.

Writing as to the proper title of the frieze around the Parthenon, "Ubique," in the *Architects' and Builders' Journal*, says: "We know that frieze well; fragments of it we can see at the British Museum (or, to be correct, we *could* see them before the Government became miserably economical in closing the museums, while at the same time paying pensions of £5,000 a year to retired Lord Chancellors); and every architectural history-book shows us the crowded procession of frisky little Greek horses. Decimus Burton put the frieze around his Athenæum Club, and Barry made use of it next door in the Reform, and in a score of other places we can see it—most

recently of all in the new Empire Theatre at Cardiff. But are we to call it the Parthenon frieze or the Panathenaic frieze?—that is the point. . . . I think it must be admitted that we can use either expression, though perhaps it is more correct to describe the frieze as the Panathenaic frieze, with accents on the 'ath' and the 'na.' Every year the Athenians formed in procession for the festival of the Panathenæa, and once in every five years they had an especially elaborate celebration, extending over several days and including contests in athletics, music, and rhapsody; the successful competitors in the athletic contests being awarded amphoræ which were embellished with the figure of Athena and were filled with olive oil from the sacred trees (how strange a contrast with our own times; imagine the winner of the 200 yards handicap at Stamford Bridge being presented with a decorated jar of oil, instead of what he expects to receive—a set of fish knives and forks or a very solid black marble clock in the Bexhill-Classic Style!). The procession wound its way joyously up to the Acropolis, a richly-embroidered peplos for the tutelary goddess being borne on high between two poles like a glorious banner, and when this robe had been placed on Athena's figure, and the religious ceremonies had been gone through, the festival was consummated. Phidias's frieze, carved sublimely in marble, has familiarised us with this Grecian rite, and we know it as the Parthenon frieze; but, as I have said, we should be more correct in referring to it as the Panathenaic frieze."

"ARCHITECTURAL REVIEW" INDEX.

The Index to Vol. XXXIX—January to June 1916—is now ready, and can be obtained free of charge on application to the Publisher, TECHNICAL JOURNALS, LTD., 27-29, Tothill Street, Westminster (postage 2d.).



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NOTES OF THE MONTH.

New Fellows of the Institute.

The following new Fellows of the Royal Institute of British Architects were elected last month:—G. R. Farrow, C. E. Varndell, E. Cratney, G. H. Lovegrove, B. A. Poulter, James Thomson.

* * *

The Term "Jerry-Builder."

The origin of the term "jerry-builder" is thus explained by Mr. Willoughby Maycock in *Notes and Queries*:—"In the early part of the nineteenth century the firm of Jerry Brothers, builders and contractors, carried on business in Liverpool, and earned an unpleasant notoriety by putting up rapidly built, showy, but ill-constructed houses, so that their name eventually became general for such builders and their work, first in Liverpool, and afterwards through the whole of this country."

* * *

A Remedy for Damp Walls.

A very damp wall in the mayor's house at Winchester gave considerable trouble to the Corporation. Many remedies were tried, with unsatisfactory results. Ultimately the chief sanitary inspector suggested a Pudloed cement rendering, and by this means a permanently dry wall has been obtained.

* * *

French Honour for a British Architect.

Major H. Phillips Fletcher, F.R.I.B.A., F.S.E. (partner in the firm of Banister Fletcher and Sons), of the Middlesex Hussars, has returned to England on being seconded to the Royal Flying Corps. The major had been attached to the French Navy as commandant of the British Military Observers, who were flying with French pilots in the East. He was awarded the Croix de Guerre in August last for reconnaissances under fire for the first time, and before leaving the French squadron received it again on two further occasions, once more for work with the Navy and once with the French Army. This entitles him to wear palm leaves and two stars on the riband of the order. He is the only British officer thus decorated.

* * *

London in 1975.

Lecturing at the London Society, Mr. Arthur Crow urged the necessity of a development plan for London in which provision should be made for main arterial roads. Unless a proper scheme was adopted London would, in its growth, be strangled. "Assuming," said Mr. Crow, "the population of London to have increased to twenty millions in the year 1975—about two generations hence—the extent of land required in order to ensure the healthy housing of the people would be 1,040 square miles, allowing thirty persons to the acre over the whole area, including open spaces, streets, manufactories, and all non-residential areas, or from forty to sixty persons to the acre in the housing and residential districts. An area of this extent would be contained within a circle having a radius of eighteen miles."

* * *

Forthcoming Arts and Crafts Exhibition.

The forthcoming exhibition of the Arts and Crafts Exhibition Society, to be held in the galleries of the Royal Academy in the autumn, will be open to all craftsmen, whether members of the Society or not, and works will be received and exhibited under conditions similar to those of the summer exhibitions at the Royal Academy. The address of the secretary, Professor E. S. Prior, A.R.A., is 1 Hare Court, Temple, E.C.

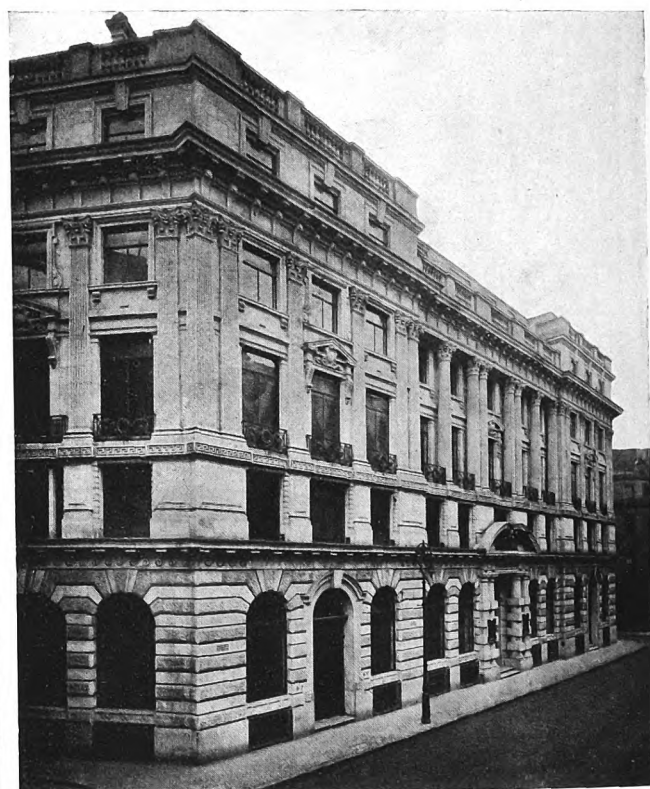
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Scottish Architects and the "South."

For the first time the Royal Gold Medal for Architecture has gone north of the Tweed, to Sir Rowand Anderson, who, in acknowledging the presentation, has traced very happily the most prominent Scottish architects who came south to seek fame and fortune. First in the list is Sir William Bruce, of Kinross, a contemporary of Sir Christopher Wren. His connection with England, however, is very slight, though he appears to have done some work at Ham House, in Surrey, for Lady Dysart. The next name of any consequence is James Gibbs, of Aberdeen, born 1674, died 1754. He studied for some years in Rome, and returned in 1710 to London, where, under the influence of his early patron, John Erskine, Earl of Mar, he soon rose to fame. Colin Campbell, a Glasgow architect, well known as the author of "*Vitruvius Britannicus*," under the patronage of the great chief of his clan, the Duke of Argyll, removed to London, and carried on a considerable practice as an architect. The Mylne family have a long and continuous connection with building and architecture. A Mylne appears as master mason to King James III of Scotland. His family can be traced down to the end of the eighteenth century, and had a hand in almost everything, including Royal palaces and castles, town halls, and many bridges. Robert Mylne, a descendant of the master mason of King James III, was born in Edinburgh in 1733. After about four years studying architecture in various parts, he returned to England in time to take part in a competition for the new Blackfriars Bridge, and was successful against sixty-nine competitors. From this time work flowed to him; in 1766 he was appointed surveyor to St. Paul's Cathedral, and it was he who suggested the widely-known epitaph to Sir Christopher Wren. He has also a further claim to the remembrance of the Royal Institute of British Architects, inasmuch as he was an original member of the Architects' Club, founded in 1791, which dined once a month in the Thatched House Tavern during the season, out of which gathering the present Institute grew. The next best known name is that of Adam. The three sons of William Adam, of Maryburgh, in Fife, himself an architect of great repute, with many good buildings to his credit, made their descent on London in 1768. Their influence on architecture exists to the present day. A Wren church and an Adam house still hold their own. "I could prolong this list, but will close it with the names of two men who have done much to deserve to be remembered and held in esteem—the late Richard Norman Shaw and James McK. Brydon, both of them my countrymen."

* * *

Italian Artists and the War.

At the Leicester Galleries, Leicester Square, is a very remarkable exhibition of Italian War pictures and cartoons—vivid, biting, sometimes horrific, satires, which gain an additional interest when we know the conditions under which the drawings were made. The caricature, the cartoon, and the illustrated postcard played a large part in bringing Italy into the War, as may be realised from the following quotation from the prefatory note to the exhibition catalogue: "In the streets

'Danza Macabra' evoked violent enemy protests; I daunted, the Italian artists continued their work. *Travaso*, the *Guerin Meschino*, the *Numero*, and Then appeared the admirable album 'Gli uni' in which were collected the works of the best in order to deal a final blow at German influence. edition was sold out at once. Shortly afterwards the Allies. On that day, many Italian artists, right their work, exchanged the crayon for the rifle. Codognato, and others, fighting on the Isonzo, account their hours of leisure by depicting life at the fierceness of the mountain warfare. Others, like have suffered the hard fate reserved for prisoners. Others, again, died gloriously in the heat of action. a splendid campaign in the *Idea Nazionale*, joined the 130th Infantry, which suffered so heavily on July. Severely wounded (having lost the use of one arm and jawbone smashed) he was among the five survivors. has since resumed his place in the *Idea Nazionale*, the same war for the same ideal. Yet others, like celebrate the valour of Alpini and Bersaglieri against sinister knights of Kultur. Thus the artists of Italy maintain public spirit at the high level of their own men, already famous, like Pogliaghi, have created an able record of their country's deeds by illustrating the struggle among the mighty Dolomite peaks. A Roman has rightly said that the artists of Italy have been machine-gun division to the Allied cause." A visit to Leicester Galleries will make this plain.

* * *

The Best Modern Work in Interior Decoration

We often hear it said that modern interior decoration is below the standard of "old work" in quality, but there is a measure of truth in this, for, if ample means are available, the best material and the most skilled craftsmen, a result can be obtained to-day which is fully equal to old work. This is afforded by Messrs. Howard & Sons, Ltd., of 11, Abchurch Lane, Street, London, W., who have a very high reputation for interior decoration. They have just issued a finely-printed booklet showing a selection of rooms carried out by them. These are of all kinds—panelled rooms of Jacobean and Georgian character, with richly-carved chimneypieces and elegant ceilings; rooms of a later English period, when plain walls and delicate enrichments were the vogue; beautiful rooms after the manner of the very best periods of French interior decoration—the second half of the eighteenth century; billiard-rooms, drawing-rooms, halls: making together a most attractive series.

Notice respecting sending the "Review" to Neutral Countries.

The War Office notifies that from now onwards all papers posted to any neutral countries will be

NOTES OF THE MONTH.

Modern Painted Furniture.

Queen Mary paid a private visit last month to Lady Kinloch's studio at 296 King's Road, Chelsea, to see the examples of furniture painted by artists who, owing to war-time exigencies, are turning their talents in this direction, and Her Majesty was so delighted with what she saw that she ordered a complete set of furniture for the room of the Ladies-in-Waiting at Windsor Castle. Lady Kinloch, interviewed by a representative of the *Daily News*, said: "Our desire is to initiate a new epoch in furniture, to get away from reproductions and slavish bondage to tradition, and to try to express in our furniture something of the spirit of the most wonderful period in history. To achieve this we must get the public's devotion to bad reproductions of antiques, for which they pay colossal sums, diverted in the direction of this new movement. We are hopeful that this will not be merely a war-time work, but the beginning of something really epoch-making, which will give gifted modern artists an opportunity to express themselves." The movement is only nine months old, and so far there has not been much attempt at actual originality, continues the *Daily News* interviewer. "Hepplewhite and Chippendale are, of course, the chief influences; and an eighteenth-century elegance is all-pervasive."

* * *

The School of Architecture at University College.

Some changes are contemplated next session in the School of Architecture at University College, London. Professor

Simpson, who has been responsible for the work of reconstructing and reorganising the School, and who has also had a great deal of work put upon him in connection with the extension scheme, has asked to be freed during next session from some of his duties. The College Committee, advised by the Architectural Education Committee, have accordingly given him the power to delegate some of his work, including the general duties of organisation and administration, to the Assistant Professor, Lieut. Wilkinson. Professor Simpson will continue as usual his courses on "The History of Architectural Development," and will give some public lectures in the early part of the session.

* * *

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The British Reinforced Concrete Engineering Co., Ltd., of Manchester, have published a booklet describing and illustrating the use of their fabric for reinforced concrete floor construction. B.R.C. fabric is admirably adapted for this purpose, being a wire mesh of great strength, easy to handle and to cut to shape, and obtainable in rolls which simply have to be unrolled across the span, leaving the reinforcement exactly and firmly in position (for in process of manufacture the wires forming the mesh are electrically welded at the points of contact, and so cannot get out of place). It is claimed, moreover, that the liability of a floor to crack is considerably reduced, in most cases being entirely eliminated by the use of a layer of B.R.C. fabric in the concrete.

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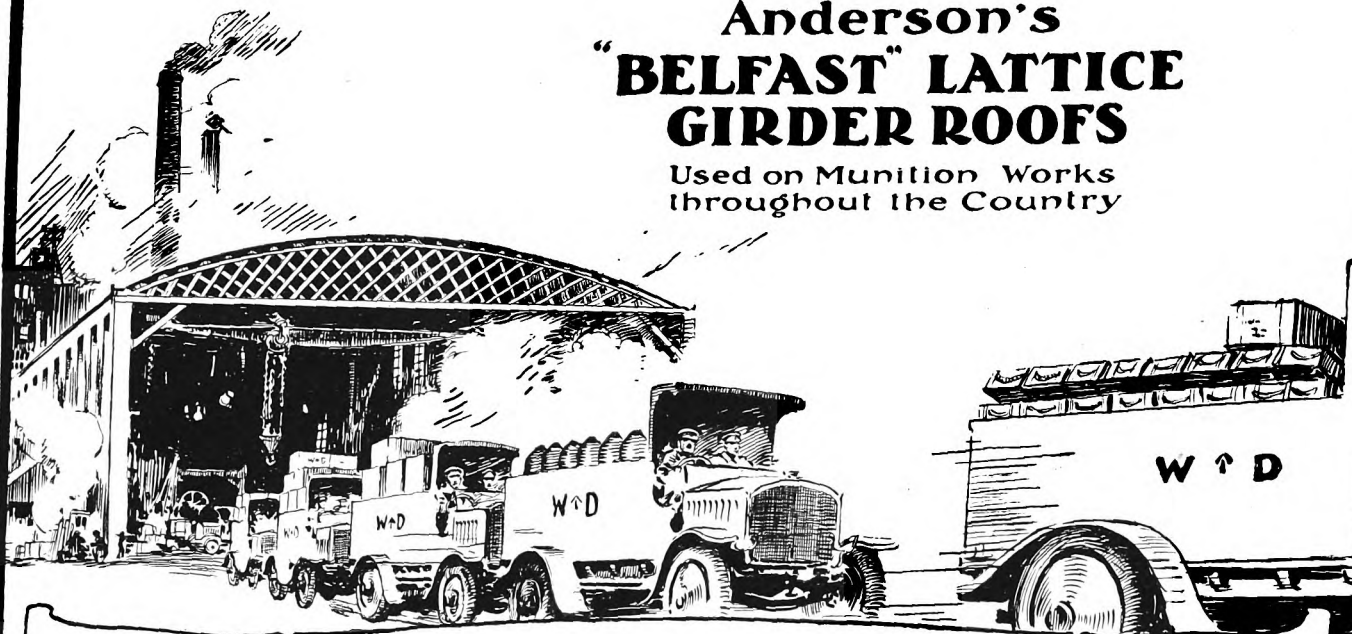
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NOTES OF THE MONTH.

The Old Gatehouse at West Smithfield.

The Norman church of St. Bartholomew the Great, West Smithfield, is approached along a narrow passage-way, at the end of which is an arch surmounted by an old gatehouse. It seems that this formed part of the original monastery. Removal of the tiles on the house has brought to light a very fine Elizabethan half-timbered building, which was erected by one Philip Scudamore in the closing years of the sixteenth century. The oak timber is still in a wonderful state of preservation, and Sir Aston Webb, R.A., the architect to the church, expresses the opinion that complete restoration can be effected for a comparatively small sum. When restored the gatehouse will form a notable addition to the architectural features of the Old City.

* * *

Bradford's Town-planning Scheme.

The town-planning scheme put forward by the Bradford Street Improvement and Buildings Committee was on July 4th the subject of a further conference between representatives of the City Council and the urban district councils of Shipley, Bingley, and Clayton. After discussion it was unanimously resolved that the plan submitted should be approved, and that the apportionment of costs of the application for approval of a prima-facie scheme should be paid by each authority on the basis pro rata of acreage. A further resolution appointed a deputation to wait upon Mr. Raymond Unwin (Chief Inspector

of Town Planning under the Local Government Board) with reference to the suggested joint scheme. It may be added that of the total of 3,407 acres involved in the scheme 2,390 are in Bradford, 650 in Shipley, 255 in Clayton, and 112 in Bingley.

* * *

The Safety of St. Paul's.

The task of shoring up the south transept of St. Paul's Cathedral for the purpose of taking off weight from the upper part of the adjacent piers is now nearly accomplished. When it is finished the south-west pier, which has been so long in the hands of the workmen, will be released from the steel bands that secure it and from the scaffolding by which it is surrounded, and the monument of Nelson will be pieced together and restored to its place. It is hoped that the first section of the work of preservation will thus be completed by the end of August.

AUCTION.

IRELAND.—4,000 tons of Connemara Marble to be Sold by Auction at our Salerooms, 39, Westmoreland Street, Dublin, on Thursday, 17 August, 1916. All the blocks of Green Connemara, in blocks from 1 to 8 tons each, to be sold in one Lot. R. J. CONNOLLY & SON, Solicitors, Clifden, Co. Galway. BATTERSBY & CO., Auctioneers, Dublin.

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The Discovery of the Cathedral.

An interesting discussion has been going on in the columns of *The Times* concerning the "Discovery of the Cathedral"—in these days when people, being prevented from travelling abroad, have found a new source of interest in the buildings of their own country. A correspondent made the particular complaints that vergers and guides in our cathedrals were a nuisance, that the choirs were treated as though they were museums, and that it would be much the better plan to leave visitors free and undisturbed to appreciate the beauties of the architecture. This writer holds the view that there is a language in great architecture, as in music, which all can understand if they have the chance of listening to it; and, further, that it is a common mistake of the Church to suppose that these things speak only to experts or connoisseurs, that in matters of art the mass of men like what is bad and must be given it, so that they may be tempted into church. "Even if this were true, the Church has no more right to give them bad art because they like it than to give them bad morals because they like them. Art can be religious only if it is good. But we do not believe that the mass of men prefer bad art. It is true that they often like bad hymns, because they are used to them; but they would like good hymns better if they were used to them. They do like the tune of 'Adeste Fideles' as well as any tune, and nothing could be better than that. . . . When the voice of ugliness is heard it is not religion that speaks at all. Devils are not to be cast out with the help of devils, and bad art, most of all when it is an imitation of good, comes from Satan. Bad art may be liked for its associations or for what it pretends to be, but good art can only be loved for itself; and we believe it can still be loved by all men; we believe that a great building can speak to them without explanations. . . ." The Dean of Norwich, however, is one of those who do not agree with this, and in support of the opposite opinion he gives it as his experience that the large majority are grateful for the services of a guide, and are glad to be shown what to admire. "I have accompanied numberless people round the cathedral, singly and in parties, and I have found that many—it would not be an exaggeration to say most—when they speak their own minds freely, choose for special praise not our wonderful apse, but the west window, which would give your correspondent a fit. I am convinced that a great service may be rendered to simple people by calling their attention to what is admirable in architecture, just as in literature or any other art. To help them in this way to see what is best is to act on the principle which your correspondent commends in regard to music and church ornaments—namely, to give them only what is best. . . . Most of the visitors who come to cathedrals now are soldiers stationed in the place or convalescent wounded from neighbouring hospitals; and it is our experience that they do not find the church 'speak to their spirit' without some interpretation. What they look for is a sketch of the history, illustrated by the changes in style." And he goes on to tell of a Canadian who, after being shown round Norwich Cathedral, said he had had the time of his life. To this

weakness rather than to the strength of Churchmen not do this in its great days of creative art. The demand for great art by its supply; now it tries in answer to what it supposes to be a low demand. It is assumed that visitors to a cathedral cannot understand the music of the great building unless the history is explained to them. But this music spoke in the ears of the crowds of unlettered worshippers. The great cathedral was built because people wanted them. . . ."

* * *

Lewis Carroll and German Sculpture.

The Rev. Charles Lutwidge Dodgson, otherwise Lewis Carroll, spent a holiday in Germany in 1867, and formed a very poor opinion of the sculpture he saw there. At the present time it is interesting to give the following extract from his diary: "The amount of art lavished on the whole of Potsdam is marvellous. Some of the tops of the trees were like forests of statues, and they were all over the place set on pedestals. In fact, the two principles of Berlin architecture appear to me to be these: on the housetops, wherever there is a convenient place, put up the figure of a statue; and, if it is best placed standing on one leg; wherever there is a statue on the ground, put either a circular group of busts on a pedestal in consultation, all looking inwards—or else the colossal figure of a man killing, about to kill, or having killed (the latter tense is preferred) a beast; the more wounds the better, in fact; a dragon is the correct thing, but a dragon is beyond the artist he may content himself with a pig. The beast-killing principle has been carried out everywhere with a relentless monotony which makes some of the buildings in Berlin look like a fossil slaughter-house." That was nearly half a century ago—not only forty-seven years before the outbreak of the present War, but three years before the Franco-German War. The mark of the beast was not so common then, and it has grown more pronounced since.

* * *

Architecture for the Public.

That most genial and enjoyable of art critics, Mr. C. R. Hind, has discovered the Royal Institute of British Architects and thinks that it wants stimulating. He cannot understand why it is not as popular as the Royal Academy, why it does not hold an annual exhibition of "architectural objects translated into a pictorial and attractive form," why it has never shown "a gay and gala-like model of the Home of the Garden Suburb," a model of the vast Charing Cross Improvement Scheme on the lines of Mr. Barry Parker's model of a town-planning scheme for the city of London. "Why are not Press and private-view tickets sent to the new buildings?" The absence of all these things makes it necessary to run the Institute on attractive lines and to brighten it up. For "Architecture is the Parent of the other arts, and the one art in which every citizen is vitally interested." Remembering, however, that the Architectural Museum is to be deported from Tufton Street to South Kensington, and that the constant wearing strain of coping with maddening

NOTES OF THE MONTH.

Heating Garages and Greenhouses with Gas.

It is generally acknowledged that "central heating" and all continuous heating on a large scale can be carried out more cheaply by coke than by any other fuel; when, however, heat is required intermittently or in less quantity, gas is just as economical, and otherwise more satisfactory. A notable instance of this is the heating of private garages and greenhouses. The chief reason why the gas-boiler meets the requirements of these so well is that the small coke boiler cannot be run, for this particular purpose, with the same proportionate economy as the larger size. Moreover, especially as regards night heating, which is very important in these cases, gas is preferable to coke inasmuch as its heat is absolutely reliable and regular. As to the cost, a fair-sized one-car garage of, say, 1,700 cubic feet capacity, can be heated by a gas consumption of 6 cubic feet per hour—that is, $5\frac{1}{2}$ hours for one penny, with gas at 2s. 6d. per thousand. It is possible to heat a garage of 1,150 cubic feet with 4 cubic feet of gas per hour—that is, 8 hours for a penny; but such small garages are not often found. The boiler is, for safety's sake, fixed outside the garage, and the heat transmitted through a radiator or pipes inside. The temperature attained will keep damp as well as frost out, will keep the lubricating oil right, and will keep the cushions aired. In moderate weather the consumption, if the attendant is careful, may be even less.

A greenhouse, because glass loses heat more rapidly than bricks, costs slightly more to warm than a garage, although the mean temperature required is less. A 12 ft. by 10 ft. lean-to glasshouse, with two 4-in. pipes running up one side (these are quite sufficient to keep the frost out), will require 14 cubic

feet of gas per hour—that is, $2\frac{1}{3}$ hours for a penny—when there is frost outside. If, however, the sole purpose of the pipes in a greenhouse is to keep the frost out, there will naturally be many days and nights during which the consumption of gas will be much smaller. It is best to have the boiler fixed outside the building, so that the products of combustion may be kept away from the plants; for if injury occurs to greenhouse stock it undoes months of work, and entails great future disappointment.

* * *

The Federal Parliament House, Canberra.

The competition for the Federal Parliament House at Canberra has been resuscitated. Eight prizes ranging from £2,000 to £250 are offered, and designs must be submitted by the end of January next. The adjudicators are Mr. George Pool, Australia; Sir John Burnet, Great Britain; M. Victor Laloux, France; M. Eliel Saarinen, Russia; and Mr. Louis Sullivan, America.

* * *

New Episcopal Throne in Manchester Cathedral.

In the choir of Manchester Cathedral a new episcopal throne has been erected as a memorial to Bishop Moorhouse. The old throne was erected at the foundation of the bishopric of Manchester in 1847. The new throne is of dark oak. It consists of a double canopied stall, crowned by a spire. The lower canopy forms the covering of the seat. Sir Charles Nicholson, M.A., F.R.I.B.A., was the architect.

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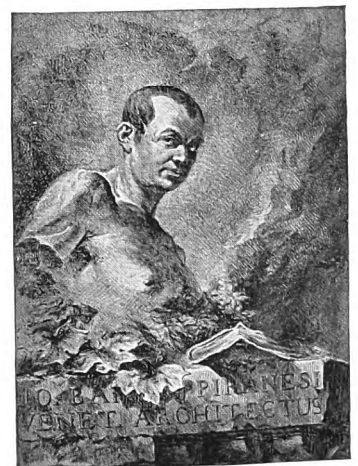
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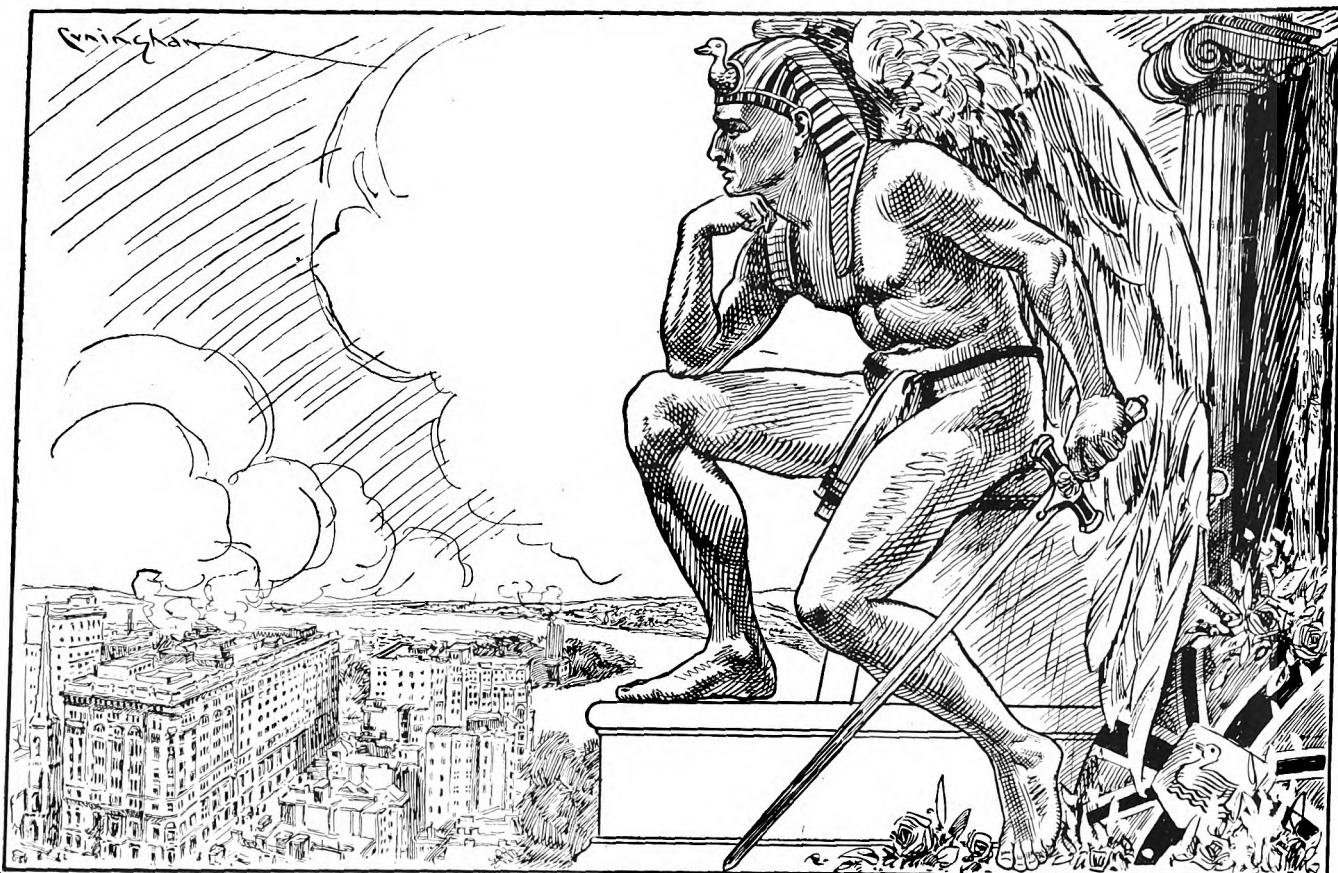
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Plymouth
Preston
Rotherham

Sheffield
South Shields
Stevenage
Torquay
Warrington
West Hartlepool
Wigan
Winchester
Woolwich

NOTES OF THE MONTH.

Women as Builders in Germany.

An article in the Socialist *Leipziger Volkszeitung* gives particulars of the readiness with which German employers have availed themselves of the temporary suspension of the law forbidding the employment of female labour in the building industries. In East Prussia much female labour is now employed in rebuilding what was destroyed in the Russian invasion. In Berlin and its environs women are employed in building the underground railway, in drainage works, and on State buildings. In other cases women have been employed in the transport of material and in working the military railways, employers salving their consciences by the plea that it is, after all, a charity to give employment to soldiers' wives. In Saxony, where female labour in the building industry has been hitherto unknown, large numbers are now employed. The employers prefer female labour, because women are paid 50 per cent. less than the scheduled wages for men. The same conditions obtain in Bavaria.

* * *

Views of "Wessex."

Mr. Leonard Patten has made an interesting series of pen-and-ink sketches of the Wessex of Thomas Hardy, and these have now been reproduced on post cards, price 2d. each. There are twelve in the series:—The birthplace of Thomas Hardy, near Dorchester; "Wellbridge" (the Manor House, Wool); "Corvsgate" (Corfe Castle); two views of Knollsea (Swanage); "Havenpool" (the Quay, Poole); Studland; "Casterbridge"

(Dorchester); Eame Rectory; "Warborne" (Wimborne Minster); and Christchurch (near "Sandbourne"). Copies of these post cards can be obtained from Mr. Patten, at 38 Halls-welle Road, Temple Fortune, London, N.W.

* * *

New Sanctuary Gates at St. Jude's-on-the-Hill.

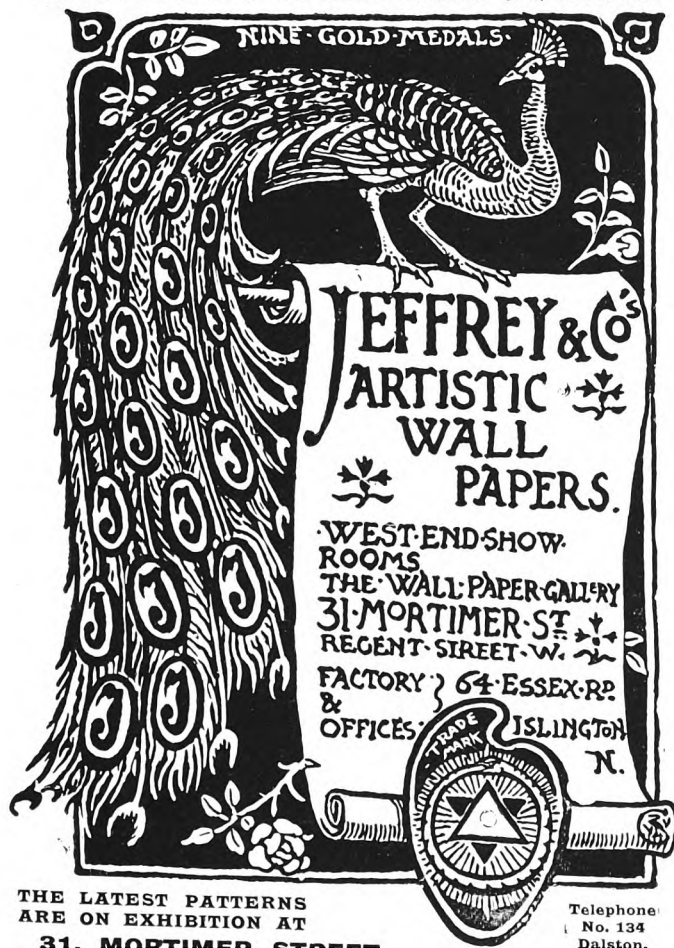
Brass gates in St. Jude's-on-the-Hill, Hampstead Garden Suburb, have been erected at the entrance to the sanctuary in memory of the late Mrs. Cockcroft. The gates were designed by Mr. Herbert A. Welch, A.R.I.B.A.

* *

R.P.S. Exhibition.

The annual exhibition of the Royal Photographic Society is now open, till September 30th, in the gallery of the Royal Society of British Artists, Suffolk Street, Haymarket. Quite a number of architectural subjects are included, among them being two very remarkable autochromes of the art gallery in Buckingham Palace, by Messrs. Walsham. In the Technical Section interest is centred in three panoramas of the German trenches photographed by the Printing Company of the Royal Engineers. The panoramas, one of which is 8 ft. long, are produced by making a series of negatives on comparatively small plates and then enlarging two diameters. The cameras have often to be handled under fire, and on more than one occasion have had bullets through them.

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The Creed of "Honest" Building.

The gospel that the only hope for our architectural souls is to go back to "honest" building with "honest" materials is attacked in the *Architects' and Builders' Journal* by "Ubique," who says: "There must be no more playing with the trimmings and fripperies of 'periods' and 'styles,' all which are but weariness; and we must eschew 'classical' architecture like the very plague. For these things have been weighed and found wanting. So henceforth there is to be an end to the study of Orders and the manners in which men have used them, for we shall be told that whatever great effects these gave when handled by Greek or Roman, Peruzzi or Palladio, Gabriel or Perrault, Wren or Cockerell, it is for us now only a sort of shirt-front architecture, mere lifeless building up, by rote and rule, of stocked and docketed pieces. Back then to 'honest' building. It must be all sound stuff, and plain—plain especially it must be, according to the new gospel, else we shall surely end in disaster. And, above all, we must not seek after 'beauty' in building; for that will come sweetly and of its own accord when we but handle stone and brick affectionately, and take a pride in leaving the marks of the hammer by which our material is wrought. All of which, the reader will readily agree, goes to make up a fine preaching campaign against the evils of our architectural past. But, alas! when we turn to the examples of this creed we find them exasperating. The god has indeed the feet of clay. This 'honest' creed of building is the negation of all we have striven to learn about architectural composition and graceful form, and leads us to no better work than a sort of architectural slinging of bits together. Thus we come upon a house whose front looks as though a wall of mortar had been built and the 'architect' and his men had flung brickbats and tile and splinters of stone at it till enough had stuck in to make the surface full of 'playfulness' and delight; or it may be a church which is all roof, and a fearsome roof at that, as though fashioned by a Celt who had studied at Old Nuremberg and finished his education under the direction of the Arts and Crafts Society. For my own part, I will have none of it. If there must be insistence on a manner of building, then as regards houses I discard the Garden City favourites *en bloc* and plump for the Late Georgian, and for churches I can wish for no better modern examples than Bodley gave us. And pre-eminently I believe in the architect, properly educated, drawing-board and all, as the only vehicle through which architecture may be expressed in this present self-conscious era. . . . The propagandist of this 'honest' creed of building has a winning manner, but let us not be deluded by his sophistry. Earnest, brilliant, with a way of arresting our attention with clean-cut sentences full of that most perilous stuff—downright common-sense, he has the happiest knack of purveying his creed; but, let there be no mistake, he is the Pied Piper of Architecture, and if we follow to his tune we shall find all the good hopes of two decades of effort swallowed up in his mountain (in referring to which we may be permitted the digression of mentioning that Browning's children went in at Hamelin and came out in Transylvania, and Hamelin is on the Weser, in Prussia, so a Pied Piper should be taboo to us for evermore)."

rentals to the working classes, Mr. Long gave a sympathetic reply, but said he would not make any announcement of a particular sum. He was not sure that twenty million would be even an index of what might be required. If, however, the Government came to the aid of local authorities, it might be possible to build on liberal lines. There should be generous consideration for the country districts, because it was vital to the future of the country that there should be provision for as many as possible of the population in the districts, in order to keep occupied on the land as much of the population as possible. It was the duty of the nation to provide for the soldiers when they returned, and to see that, at the least possible delay, they had decent home accommodation. At that moment schemes amounting to nearly three million pounds were before him, but were held up by the War. There were other matters (relating to housing) waiting to be dealt with at the first opportunity. A short time ago, he and the architect for Scotland submitted a comprehensive and practical scheme to the Government, and he would lose neither time nor opportunity to press on his colleagues the urgency of the housing matter. It has been estimated that 400,000 cottages were needed immediately, 120,000 of them in rural districts. It was therefore obvious that the sum mentioned by the architect would be barely adequate to meet the present pressing need, and it is reassuring to find that Mr. Long recognises this.

* * *

Maps as Decoration.

Writing about the "Little Masters" of Holland in the *Furniture* for August, Mr. William Laurel Harris discusses upon the use of maps for interior decoration. He says: "The successes of the Dutch Navy and the tenaciousness of her sailors developed a most extended foreign commerce which influenced and reacted profoundly on all forms of art in the Low Countries. The Oriental rugs and surtouts, hangings that often give such splendid notes of colour in the paintings by Vermeer, Terborch, and Pieter de Hooch indicate the profitable trade Holland's bold mariners carried on with the various centres of Oriental life in the rich countries of tropic and semi-tropic Asia. Take, for example, that wonderful 'Girl Sleeping,' by Johannes Vermeer—representing a young woman who, apparently, is taking a nap, with her right elbow and her left hand resting on the soft yet magnificent folds of an Oriental rug utilised as a table cover. On the wall, in the upper right-hand corner of the picture, one sees a portion of a map, which indicates how keenly these people of the seventeenth century were concerning themselves with geographical research and the study of foreign lands. Maps as decorative features in Dutch interiors seem to have been constantly in use. In 'The Painter in his Studio,' by Vermeer—reproduced in the *ARCHITECTURAL REVIEW* for June 1914—one sees still distinctly an ornamental map used as a decorative feature on the very characteristic flat grey wall so common in Dutch pictures. While the maps of the seventeenth century are not, of course, as accurate as our modern instruments might have made them, yet they possess a decorative character which the modern geographical maps never pretend to have. In the days of the master-

NOTES OF THE MONTH.

Relics of Chester Abbey.

During excavations in demolishing the school of the Cathedral Chambers in Abbey Square, Chester, an interesting discovery has been made. Below the level of the house the workmen came upon a line of corbels, and there have also been found the ancient sandstone walls of what was evidently part of the ancient buildings of the Abbey. There is a semi-circular arch in the south wall, a pointed arch (apparently a blocked-up doorway) in the east wall, and a small window in the west wall. Under the site of the house, which was once the residence of the head master of the King's School, was found (covered by an archway of brick) an additional bay of the ancient crypt; this was the monks' wine cellar, for still to be seen in its cool recesses are the stone shelves on which it is supposed were ranged the stores of wine which the monks kept for their own use or to dispense hospitality to their guests. In the north wall of the house, but above the floor level, there have come to light from their place of concealment, behind a kitchen fireplace, two ancient arched windows, which are now being filled with stones to preserve the line of the archways. They will remain exposed to view.

* * *

Sanitary Fittings for Hospitals.

As with the design of the buildings themselves, so the design of the fittings for hospitals is constantly undergoing revision in order to meet the developments of medical and surgical science. Hence the necessity for securing the most recent types of fittings, especially sanitary fittings. This fact is well recognised by Messrs. Mellowes & Co., Ltd., who have recently opened a new showroom at 26 Victoria Street, Westminster, equipped with all manner of hospital sanitary fittings, including

special types of closets, wash-hand basins, surgical lavatory basins, baths, mortuary and post-mortem tables, and sinks—among the last-named being a combined mackintosh sink and drainer in one piece, a combined scalding and bed-pan sink, and improved bed-pan and urine bottle sinks. The fittings are all of the very best quality and finely finished.

* * *

New Moving Stage at the Haymarket Theatre.

A new stage has been provided at the Haymarket Theatre. It has been devised by Mr. Horace Watson, general manager of the theatre, and is described by him as "a moving stage, made in three sections, mainly for the purpose of enabling changes of scenery to be effected with great rapidity." The stage is constructed of oak and teak, and is mounted on hundreds of rollers running in grooves.

* * *

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NOTES OF THE MONTH.

The Australian Commonwealth Parliament Building Competition.

When it was announced a short time ago that the Commonwealth Government intended to proceed with the competition for the Australian Parliament building at Canberra, the Royal Victorian Institute of Architects cabled to the Royal Institute of British Architects saying they were of opinion that the competition ought to be held up until after the War, and requested that the R.I.B.A., in conjunction with the French architectural societies, should express this opinion to the Commonwealth Government. The Competitions Committee of the Institute at once took action, and the French architectural societies expressed their agreement with the views of the Victorian Institute. On September 5th, Mr. Fisher, the High Commissioner for Australia, gave a very courteous and sympathetic hearing to a deputation from the R.I.B.A., consisting of Mr. H. V. Lanchester, chairman, and Mr. Herbert A. Welch, hon. secretary of the Competitions Committee, and Mr. Fisher promptly sent a cablegram to the Commonwealth Government expressing the views outlined above. In reply, the Commonwealth Government said that, after careful consideration of the whole matter, they were of opinion that it was advisable to proceed with the competition, "owing to the fact that after the War the rebuilding of Europe will occupy the attention of British and Continental architects to such an extent that they will not be prepared to compete. Further postponement will only accentuate the difficulty, and meanwhile the large expenditure which has been incurred renders early occupation of the capital very desirable. The work will also provide employment for hundreds of Australians after the War."

A Nurse Cavell Memorial.

A reredos to the memory of Nurse Edith Cavell has been erected at Holy Trinity Church, Norwich, where Miss Cavell was accustomed to worship when residing at Norwich. The reredos represents the Last Supper according to the conception of Leonardo da Vinci, and on the south-eastern wall of the chancel has been erected a brass plate bearing the following inscription: "To the glory of God the Reredos in this Church was subscribed for and erected by some admirers of Edith Cavell, the martyr Nurse, eldest daughter of the Rev. F. and Mrs. Cavell, of Swardeston and Norwich, who was shot in Brussels, October 12, 1915. To fittingly perpetuate the memory of one who laid down her life for others and ever to remind us of the power of the Cross of Christ to those who would follow as she did in the Master's train. 'Patriotism is not enough. I must have no hatred or bitterness towards anyone' (from her last words)."

* * *

A Remedy for Damp Walls.

When the interior of a house wall is discoloured by damp, the trouble may possibly spread and cause much expense. Instances are known where the plaster and the woodwork have perished through humidity. A certain house in Leicester was in this condition, but rough-coating with "Pudloed" cement proved an effective remedy, and architect and client have expressed their satisfaction with the result. The makers of "Pudlo" (Messrs. Kerner-Greenwood & Co., of King's Lynn) can instance numerous other cases where a similar cure has been effected, and anyone desiring further particulars should communicate with them.



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The Industrial Situation after the War.

A "Memorandum of the Industrial Situation after the War," which has been issued, price one shilling, by Messrs. Harrison & Sons, St. Martin's Lane, W.C., is the result of an investigation into the tendencies, prospects, and problems of British industry in the new conditions created by the War, carried out by a group of men connected with industrial, economic, and political circles, who were brought together at the instance of the Garton Foundation. It is designed to give, in the first place, a "bird's-eye view" of the industrial situation of to-day and to-morrow. It aims at sketching on broad lines the main features of the situation—the difficulties of demobilisation and replacement, the necessity for capital renewal and increased production, and the possibility of labour unrest arising out of the changes made during the War—in such a way as to give to each element in the problem its due place, relation, and perspective, and to define the boundaries of the problem as a whole. The Memorandum has already been widely circulated privately, chiefly among large employers of labour, trade union officials, and public men interested in social and economic questions. Its reception by men of widely different parties and standpoints has been, we are informed, very favourable, and there is a general agreement that its analysis of the probable situation at the end of the War is comprehensive and sound. A large number of criticisms and suggestions have been received from various sources, and the Memorandum has been carefully revised in the light of the experience thus obtained. In the synopsis four guiding principles are thus set forth: (a) The necessity of increased efficiency in production. (b) Increased efficiency must be sought for in better methods and organisation, and in a new attitude towards industry. (c) These reforms can only be accomplished by the co-operation of labour, management, and capital. (d) In order to secure this co-operation, labour must have a voice in matters relating to its special interests. It is added that: "In dealing with an immediate problem we must work with the materials at hand. Gradual progress achieved by co-operation is better and more certain than revolutionary methods. Demands made on all classes and the necessity of meeting them are discussed. The State cannot move in advance of public opinion." This booklet is a most important contribution towards the solution of the great problems arising out of the War, and it should have the widest possible circulation.

* * *

The Beauty of Tall Chimneys.

A writer in the *Times* submits that tall chimneys are only regarded as ugly because the mind associates them with unpleasant things. As Macbeth would put it, "Our eyes are made the fools of the other senses." With some people, the writer contends: "As soon as they see a chimney the countryside seems to them to have lost its purity; they suspect smuts everywhere; they feel dirt if they do not see it; and the feeling of dirt makes the very view ugly to them." Or, again: "It is as if the mind forced us to smell a bad smell where there was none. For to the eye alone tall chimneys if they

and that some of them are intrinsically ugly—so ugly that even harmony with beautiful surroundings could hardly make them anything but blots on the landscape. But that charge need not mar the general effect of a scene, and may even heighten it, I think we shall all agree. I have been pleased to notice, by the way, that our architects have in recent years been doing better things for us in the way of chimneys. Some of them have indeed put up for factories tall chimneys which had some claim to beauty in themselves, without reference to their settings—beautiful enough, in fact, to cheat the eye into dissociating them with evil-smelling smoke and the feeling grime." Mr. J. D. Anderson, writing to the editor of the *Times* on this subject, observes: "I wonder if your correspondent (he is admirably right in his admiration of factory chimneys) has ever seen the view of Cambridge from Madingley Hill, or, better still, from the chalk-pit on the 'Gogs' Road. We have all been taught to admire the view of the dome and spires of Oxford from the surrounding hills, and there are no fairer sights than that of Rouen from the noble chalk downs which surround the Norman capital. But on a sunny day, with a gathering thunderclouds as a background, that view of the bridge has a remarkable charm, due not to the vast bulk of King's Chapel, which at that distance is ugly, with its pinnacles, one at each corner like an overturned bed, but to the few towers and spires dwarfed by the great chapel, and the cathedral for bulk. Nearer, however, is a grain-elevator hideous at close approach, but at a distance presents a delightfully broken and original skyline; while to the west, towards Cherryhinton, is a group of factory chimneys belonging to the lias cement works, which show against the dark sky in sunshine like the minarets of an Indian city. No one will ever to speak disrespectfully of the noble chapel of King's, with its soaring height and incomparable vista, so delightfully broken by the organ, and even the exterior, less fortunate in its setting, is imposing by its sheer bulk. But it is the tall, tapering chimneys of Cherryhinton that take the eye at a distance and have a charm which ought not to be diminished, surely, by the knowledge that they are factory chimneys after all."

* * *

Royal Society of British Artists.

Works of outstanding merit are not numerous at the exhibition of the above Society, but among them are a few by and-whites and paintings of architectural interest, such as the captivating etchings by Mr. Walcot, so original in arrangement and masterly in technique. The etchings by Miss E. A. H. such as "The Tower Fumes" now exhibited, have hitherto been far too reminiscent of the strong individuality inseparable from Mr. Brangwyn's work, but in her colour-aquatint she has broken away from the thrall and produced a really brilliant and original colour-aquatint in her "Montauban." An artist only less strongly influenced by the same master is Mr. E. Cox, whose "London Bridge" is one of several most interesting paintings wherein delicacy and charm of colour softer than extreme virility to be found in Mr. Brangwyn's work. Mr. Butler's "Decorative Schemes" suggest dignified and com-

NOTES OF THE MONTH.

Architects and the War.

Many architects serving with the forces are too effectually disguised in their uniforms. When they become soldiers or sailors they cease, for a time, to be architects. Some of them delight in the complete transformation; but there must be many others—probably the majority—who feel that their special qualifications are rather wasted because unknown to the service authorities. It was mainly in the hope of doing work for which they are well qualified that so many joined the Royal Engineers. Those who are sprinkled through other units stood much less chance of turning their talents to account until the R.I.B.A. Selection War Committee came to the rescue. Mr. Alan E. Munby, the hon. secretary of that Committee, announces that the War Office now recognise a card setting out the professional credentials of architects serving. This card can be kept in Army-book No. 64, and carried about to be produced if any special services are required, and the War Office has supplied all commanders-in-chief at home and abroad with samples of these cards, accompanied by a covering letter. Credential cards are only sent to men who have filled in a War service-form issued by the Committee last November, but the forms are still obtainable, and, when filled in, will be brought before the Committee with a view to the issue of credential cards.

The First Architect V.C.

The first architect to achieve the distinction of being awarded the Victoria Cross is a former student of the Liverpool School of Architecture—Eric Norman Frankland Bell, Temp. Capt., Royal Inniskilling Fusiliers, who was killed

in action in France in July. With what superb gallantry he won it is perhaps best related in the official language of the *London Gazette*: "He was in command of a trench mortar battery, and advanced with the infantry in the attack. When our front line was hung up by enfilading machine-gun fire, Captain Bell crept forward and shot the machine gunner. Later on, on three occasions, when bombing parties, which were clearing enemy's trenches, were unable to advance, he went forward alone and threw trench mortar bombs among the enemy. When he had no more bombs he stood on the parapet, under intense fire, and used a rifle with great coolness and effect on the enemy advancing to counter-attack. Finally he was killed rallying and reorganising infantry parties which had lost their officers. All this was outside the scope of his normal duties with the battery. He gave his life in his supreme devotion to duty."

* * *

Licentiatees and the Fellowship.

The next examination of Licentiatees desiring to qualify for candidature as Fellows of the Royal Institute of British Architects will take place in January 1917. Applications for admission to the examination must be sent in by the end of the current year to the Secretary, R.I.B.A., 9 Conduit Street, W.

* * *

Second-Lieut. Philip E. Webb, A.R.I.B.A.

Second-Lieut. Philip E. Webb, youngest son of Sir Aston Webb, C.B., was killed by a shell at the front on September 25th while engaged on a special operation against the enemy. He was buried by his men on the spot on which he fell.

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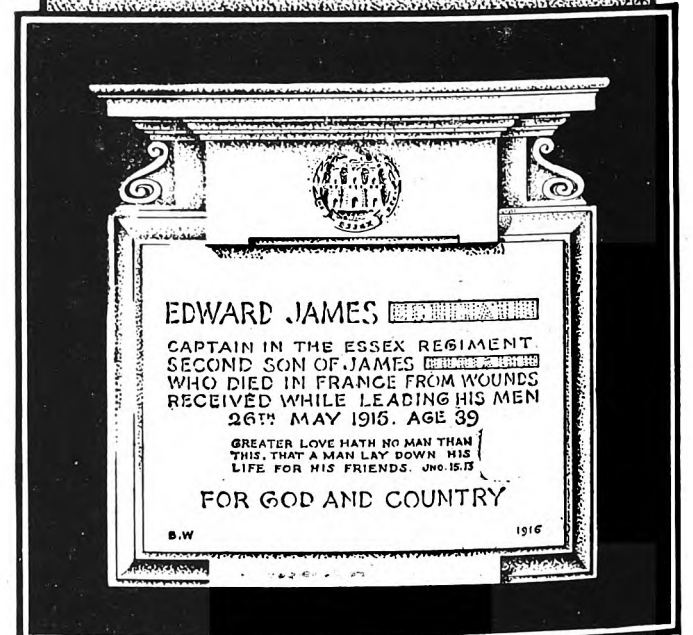
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NOTES OF THE MONTH.

Housing after the War.

Arrangements have been completed for holding a "Scottish National Congress" in Glasgow on November 27th and 28th to consider the preparation of housing and town-planning schemes to be put in operation after the War. The congress is the outcome of the deputation to Mr. Walter Long some weeks ago, when the President of the Local Government Board, in expressing his warm sympathy with the objects and aims of the National Housing and Town Planning Council, declared that of the many urgent social problems that had to be dealt with, the one that came first and foremost, and without which all the others were useless, was the question of a proper provision of houses for the people of the country.

* * *

Etching for Architects.

Quite a number of architects have already taken up etching at the Central School of Arts and Crafts in Southampton Row, and now that Mr. Frank L. Emanuel (familiar to our readers as an architectural draughtsman and etcher) is giving instruction there in etching, aquatint, mezzotint, etc., an extra incentive is offered to members of the profession to acquire a knowledge of those fascinating arts. We hear that the etching-room is the best equipped in the kingdom.

* * *

School of Art Wood-carving.

The School of Art Wood-carving, South Kensington, has been reopened after the usual summer vacation. Some of the free studentships maintained by means of funds granted to the school by the London County Council are vacant. The

day classes of the school are held from 9 to 1 and 2 to 5 on five days a week, and from 9 to 1 on Saturdays. The evening class meets on Monday and Friday evenings from 7.30 to 9.30. Forms of application for the free studentships and any further particulars relating to the school may be obtained from the Registrar.

* * *

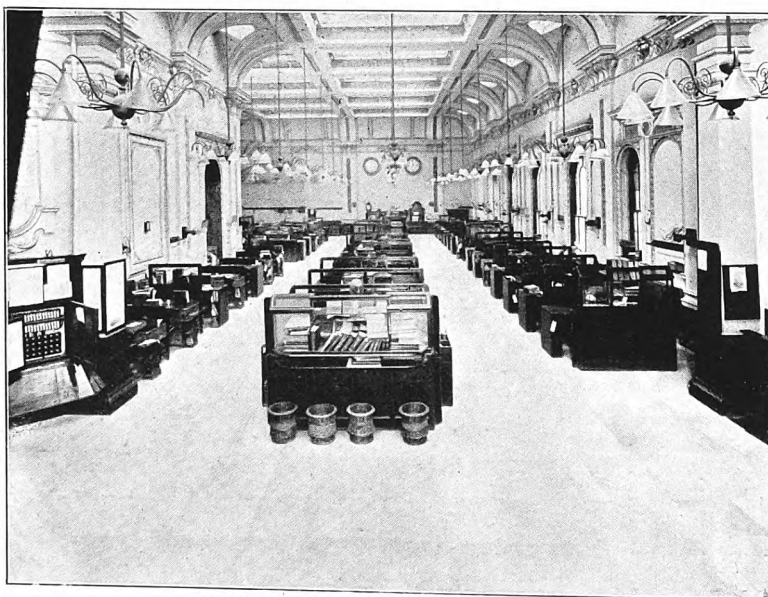
The Town Planning of Greater London after the War.

Professor S. D. Adshead, M.A., F.R.I.B.A., is giving a series of six public lectures on this subject at University College, on Tuesdays at 5.30 p.m., beginning on November 7th. Application for tickets, accompanied by a stamped addressed envelope, should be made to the secretary, Dr. Walter W. Seton, University College, Gower Street, London, W.C.

* * *

Electrical Heating Appliances.

"A Touch of the Switch Does it" is perhaps rather painfully reminiscent of one's schooldays; but in this instance the switch is electrical, and the title quoted is that given to an illustrated list of Carron electric heating appliances—radiators, stoves, fire interiors, fires and fire elements, trivets, grates. Fireplace suites, designed to harmonise with various "period" furnishing schemes, are also illustrated, and the list, which may be obtained from The Carron Company, Carron, Falkirk, marks the great advance that, within the past few years, has been made no less on the æsthetic than on the mechanical side. To many of the heaters illustrated in the list the term "artistic" could be most conscientiously applied.



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ANOTHER interesting example of rubber tiling laid down by the Leyland & Birmingham Rubber Co. is illustrated on page 111. Whenever the Company have laid down rubber flooring they have received letters expressing appreciation of its comfort and its hard-wearing properties.

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A Tribute to the late Mr. Phené Spiers.

Speaking at the opening sessional meeting of the R.I.B.A. last month, when a resolution was passed recording the Institute's high estimate of the late Mr. Phené Spiers's labours for the advancement of architecture, Professor Beresford Pite paid an eloquent tribute. He said: "Mr. Spiers was in a personal relationship to very many members of the profession; at the Royal Academy Schools generations of us knew his personality very well. And even though it may seem strange to say so, in the somewhat remote days when I sat there, Mr. Spiers seemed to belong to a past tradition, that of the old Central European school of architectural thought and culture. The skies have changed, the horizon is altered, and the school which Mr. Spiers then represented is practically again the dominant school of architectural thought. The fact is that Mr. Spiers's scholarship and learning, his taste and abilities as an architect, partook of the permanent rather than of the ephemeral qualities of architectural studentship; and it is to be lamented, I think, that he has left no important public building to commemorate a memory which is certainly a very important and dear one to those who knew him. Of Mr. Spiers's ability as an architect I think those of us who knew him well have no doubt at all. The fact that he was able to preserve a clear judgment through the stormy period of the Gothic Revival, and to maintain his seat in the Royal Academy School when the atmosphere was certainly very strange to his school of thought, is, of course, a testimony to the value of his character. But if I recall to the members of the Institute the remarkable design he submitted in the heyday of the Revival, of the Church of the Sacré Cœur, Montmartre, Paris, in conjunction with Mr. C. J. Phipps, we shall recall a design which would do credit to the most modern school of French thought in our present English period; for the sphere has altered, and the design which Mr. Spiers made, forty years ago now, would be almost fashionable to-day. I think we should also bear testimony to his self-sacrifice. Some few years ago, when a testimonial was presented to him on behalf of his former student friends, he devoted the bulk of it to the founding of that very important collection of architectural drawings at South Kensington known as the Spiers Collection, which will do something to hand down his work. And there is another element of his character, and a somewhat important one—it is, that he was a very influential medium between the profession at home and architects abroad. There was something in Spiers which always attracted the attention of the foreigner, and one has known of foreigners who came to architectural conferences in England for the special purpose of meeting Spiers, just as on a like occasion they came to see Walter Crane. We have lost a very important channel of communication with the profession on the Continent in losing Spiers, and I am sure our colleagues abroad will share the condolence which we are expressing to his relatives. We had hoped that some recognition of his great services to the Royal Academy would have been bestowed upon him. Also we hoped that he would have lived to receive, shortly, some further recognition from this Royal Institute of the great work he did for the profession, both at the Royal Academy and here, through a long generation."

for the Museum, where it is intended to form an excellent collection of representations of this once-popular branch of native art. The copies exhibited comprise a set of the Westminster Abbey paintings, including the series from the west wall which adorned the east wall of the Chapter House, the sedilia 'paintings, and a fragment from a panel of the retable now in the Jerusalem Chamber, depicting the Last Supper of the Loaves and Fishes. St. Albans is represented by a series of Crucifixions and Madonnas which are painted on the Norman piers in the nave. Three paintings from York were found on fragments of wooden vaulting which had originally belonged to the Chapter House. They include a figure of St. Edmund carrying arrows as a sign of his martyrdom, and of a painting from Winchester represents the taking down of Saviour's body from the Cross. Many of these mural paintings were executed by painters who travelled about the country for the purpose. Three schools, each with its own style, have been identified—Westminster, Winchester, and St. Albans. The Westminster group is the most fully represented collection in its present state. The chapter on English art, in which these paintings illustrate is still obscure and incomplete, and it is hoped that much may yet be done in the way of research. Much importance is attached to the co-operation of the incumbents who discover traces of old work.

* * *

The A.A. Active Service Committee.

This committee, of which Mrs. Maurice E. Webb is president and (with Mrs. Gervase Bailey) joint hon. secretary, has issued a report which covers a year's work from October 1915 to October 1916. The committee's work consists in supplying necessities and extra comforts to men connected with architectural and surveying professions who are serving in the colours, and in looking after the wives and dependants of the mechanics who have been recruited from the building trades through the A.A. War Service Bureau. Since October 1915, this work has been carried on without intermission. 1,471 parcels of comforts and literature have been dispatched to men in France, Flanders, Egypt, Macedonia, India, Mesopotamia, to men in the Royal Navy, and to a prisoner at Döberitz. Professional papers which are given by the proprietors of the *Architects' and Builders' Journal* and several other publications, are sent weekly to front-line men. Many letters have been received saying how much the work is appreciated. Funds have practically come to an end unless a prompt and generous response is made to the committee's appeal for subscriptions the work must unfortunately stop. In addition to money, the committee will be grateful for cigarettes, tobacco, shirts, socks, handkerchiefs, etc. cheques and parcels should be sent to Mrs. Maurice Webb, 37 Great Smith Street, Westminster, S.W. According to Government regulations the Active Service Committee is registered as a War Charity, and the accounts will be submitted to the authorities every three months.

* * *

Mr. Muirhead Bone's War Drawings.

NOTES OF THE MONTH.

Municipal Housing for the Suburbs.

Sir William Lever holds that municipalities must face the task of offering facilities for the erection of better cottages in suburban districts, the rents of which, together with the cost of transport of the occupiers to and from their daily work, should be less than the rental demanded for inferior houses in the congested districts. He is of opinion that a municipality should acquire suburban land on a large scale, at reasonable prices, and offer it absolutely free for the immediate erection of cottages. To give free land to ensure the proper housing of the people is, he says, only the application of a principle that has been already adopted in giving free education, the millions spent in which are largely wasted owing to the antagonistic and thwarting effects of bad housing. Sir William's is a rather daring proposition, but we should hesitate to declare it unsound. It would give the municipality an opportunity of helping the builder instead of competing against him to its own hurt and to his, and it would be done at no more expense to the ratepayers than what accrues from the ill-advised dabbling in building by which corporations have realised such heavy losses. At any rate, the proposal merits very close attention.

* * *

Military Cross for an Architect.

For conspicuous gallantry in action, the Military Cross has been awarded to 2nd Lieutenant William G. Newton, London Regiment, youngest son of Mr. Ernest Newton, A.R.A. The *London Gazette* says that he "placed a lamp in the open to guide a night assault. Later, although wounded, he rallied

the men round him and bombed the enemy with great courage and determination. He set a fine example." Lieutenant Newton is an Associate of the Institute, and before the War was a member of the Literature Standing Committee. On several occasions he contributed to *THE ARCHITECTURAL REVIEW*, more particularly in connection with some etchings by Mr. Walcot, and the series of details from Oxford Colleges which were published in 1913.

* * *

The New Delhi.

The *Court Circular* announces that Mr. Edwin Lutyens was recently received in audience by the King. Mr. Lutyens is a member of the committee appointed to advise the Government of India regarding the replanning of Delhi as the seat of the supreme Government of India, and he is leaving shortly for India on business connected with the committee's proposals. The cost of the new capital buildings, now in course of construction, is estimated at £2,800,000.

* * *

Brighton Memorial to Indian Soldiers.

The site of the crematorium on the South Downs at Patcham, where the bodies of Hindus and Sikhs who died in the Indian military hospitals at Brighton were burned, has been acquired by the Brighton Corporation from the trustees of the Abergavenny estate for a permanent memorial. It is proposed to erect a small monument in the form of a *chattri*, and the names of the Indian soldiers whose bodies were committed to the flames there will be inscribed upon the building.

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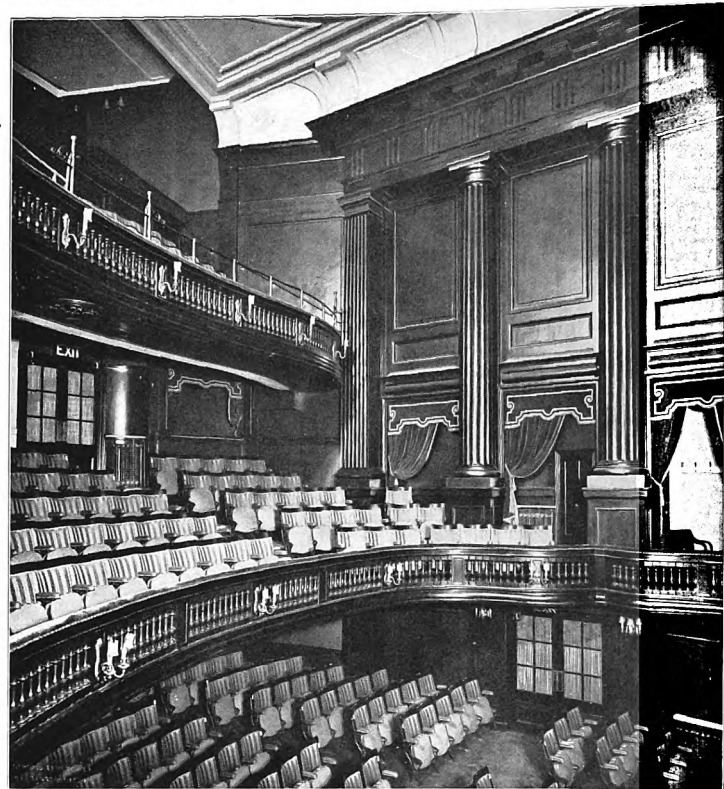
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NOTES OF THE MONTH.

War Memorials.

An editorial note in the *Nation* puts forward a characteristically courageous suggestion with respect to War memorials: "Every town will wish to set up some memorial for its local heroes after the War. Why should not this memorial take the form, not of some allegorical monument, but of a really bold and carefully considered piece of town planning?" Why it should not is hard to tell. Why it will not is pretty evident from an extremely modest proposal that has been put forward, appropriately enough, in a parish magazine—that the local heroes should be celebrated by attaching memorial cards to a church wall! Extremes meet; and there can be no one outside that particular parish who will prefer the meaner course. Grandiose though the town-planning proposal may seem, it is not utterly impracticable, although it might well be adapted to a slightly different application. It is rather difficult to see the relevancy of a town-planning scheme to the commemoration of local heroes. A memorial to heroes should be less vague and vast, something upon which a single gaze can be concentrated.

* * *

Dry Rot in Timber.

Summing up the question of dry rot, a writer in the *Contract Record* of Toronto says: "The fungi causing destruction in buildings are apparently few in variety, and their habits are controlled chiefly by the supply of moisture and the temperature; it is well worth the cost to heat a building as soon as possible after completion; buy heartwood whenever possible, and subject it to a chemical treatment of sufficient

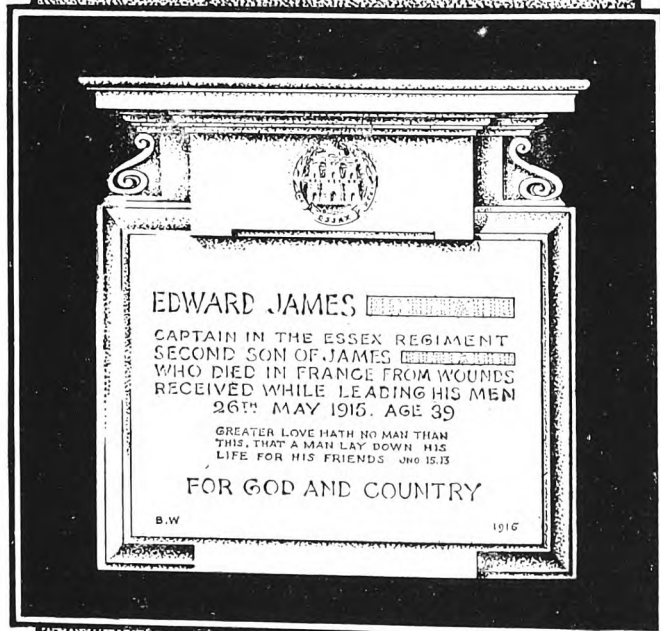
strength to kill any latent fungi that it may contain, and to protect the surface from future attack; also provide good ventilation, and the menace of dry rot will be largely prevented."

* * *

Electric Light in Churches.

Of all public buildings, churches have been the slowest to adopt electric light. This fact is no doubt due in some cases to financial causes, and in others to a certain reluctance on the part of the ecclesiastical authorities to install electric light for fear that the results might not harmonise with the character of the building. This fear is probably more dominant in the case of cathedrals and old churches generally than with new churches, which are usually distinguished by the simplicity of their interiors. In addition, the question may often arise in regard to cutting away and thus causing damage to elaborate stonework—not to speak of the unsightliness of conduits or even of surface wires. These troubles, however, are purely imaginary, and, if sufficient money is available, any difficulties in regard to lighting, fittings, running of wires, etc., can be overcome, and no sign or trace of the runs need be visible. The question of æsthetics is also very much overrated. Churches of all kinds have been lighted for years with gas, and no one can deny that electric light can be made to harmonise much more readily with the surroundings, no matter what the style is, than gas. Other arguments in favour of using electric light in churches are—that the atmosphere is kept cool as compared with gas, and that the air gets less charged with moisture and stuffiness.

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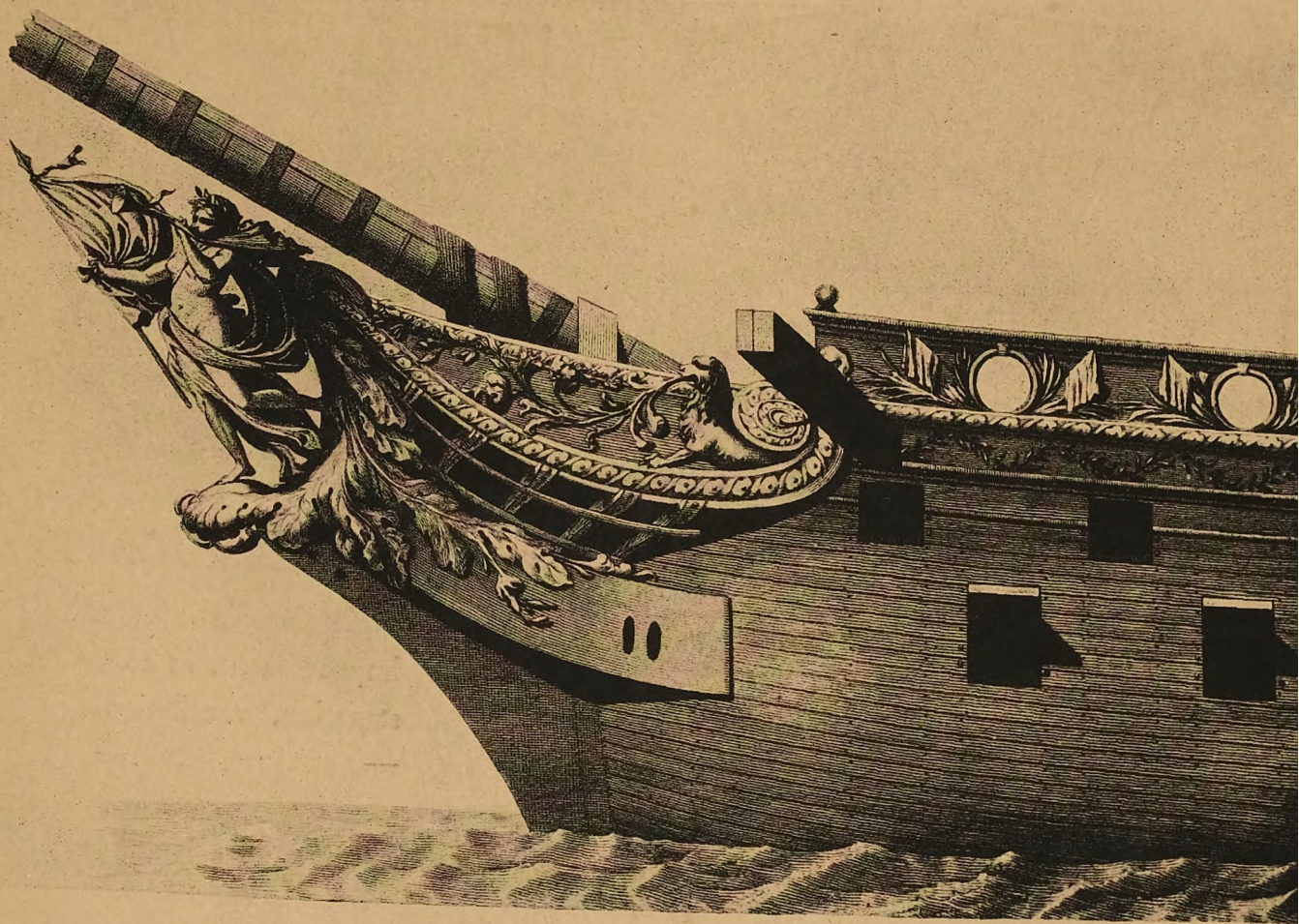
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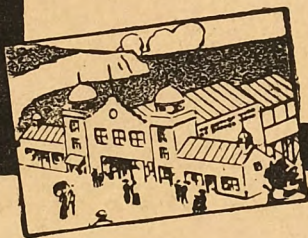
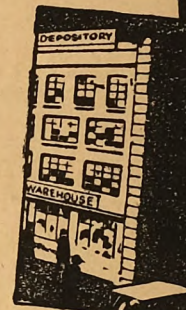
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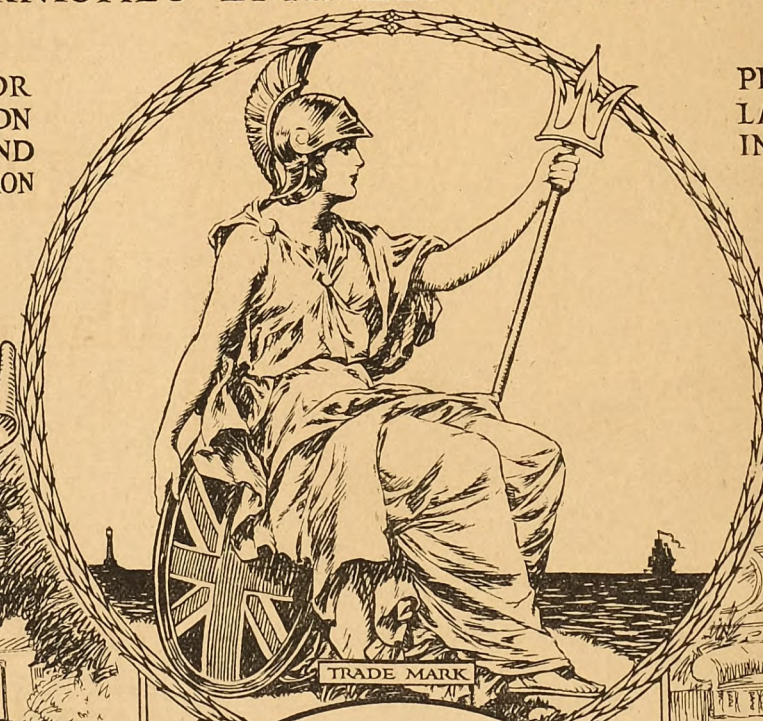
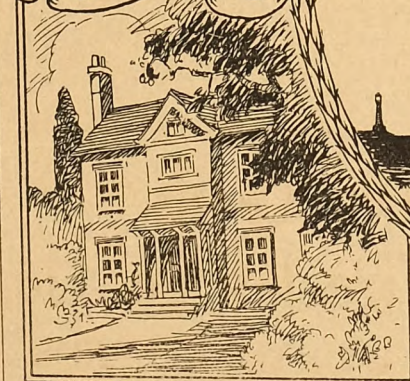
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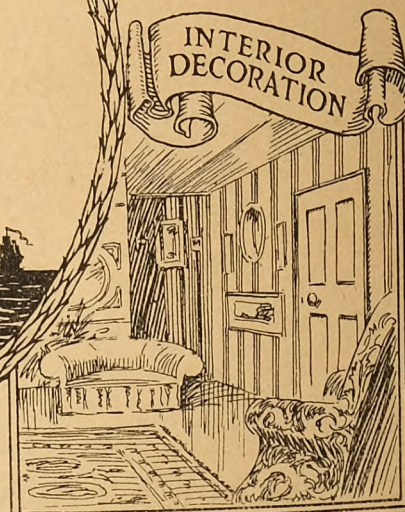
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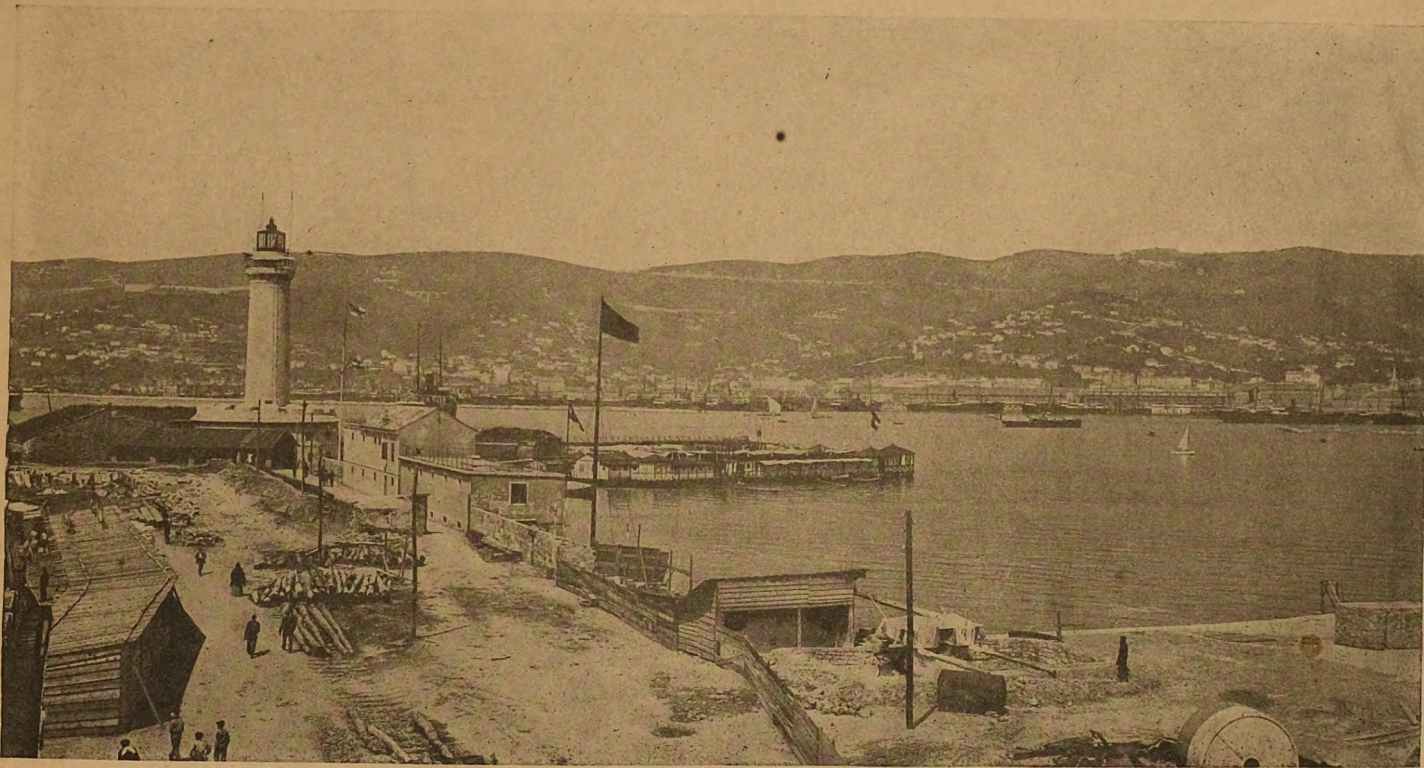
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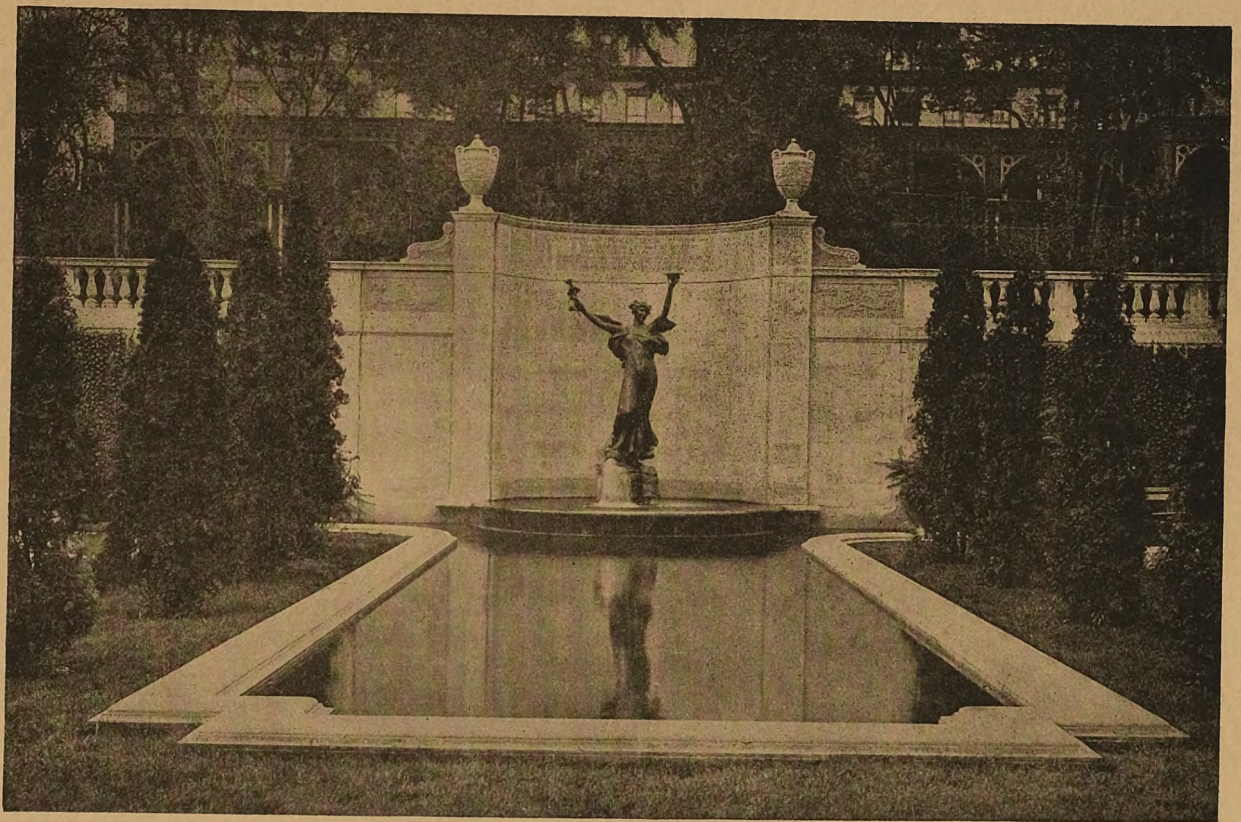
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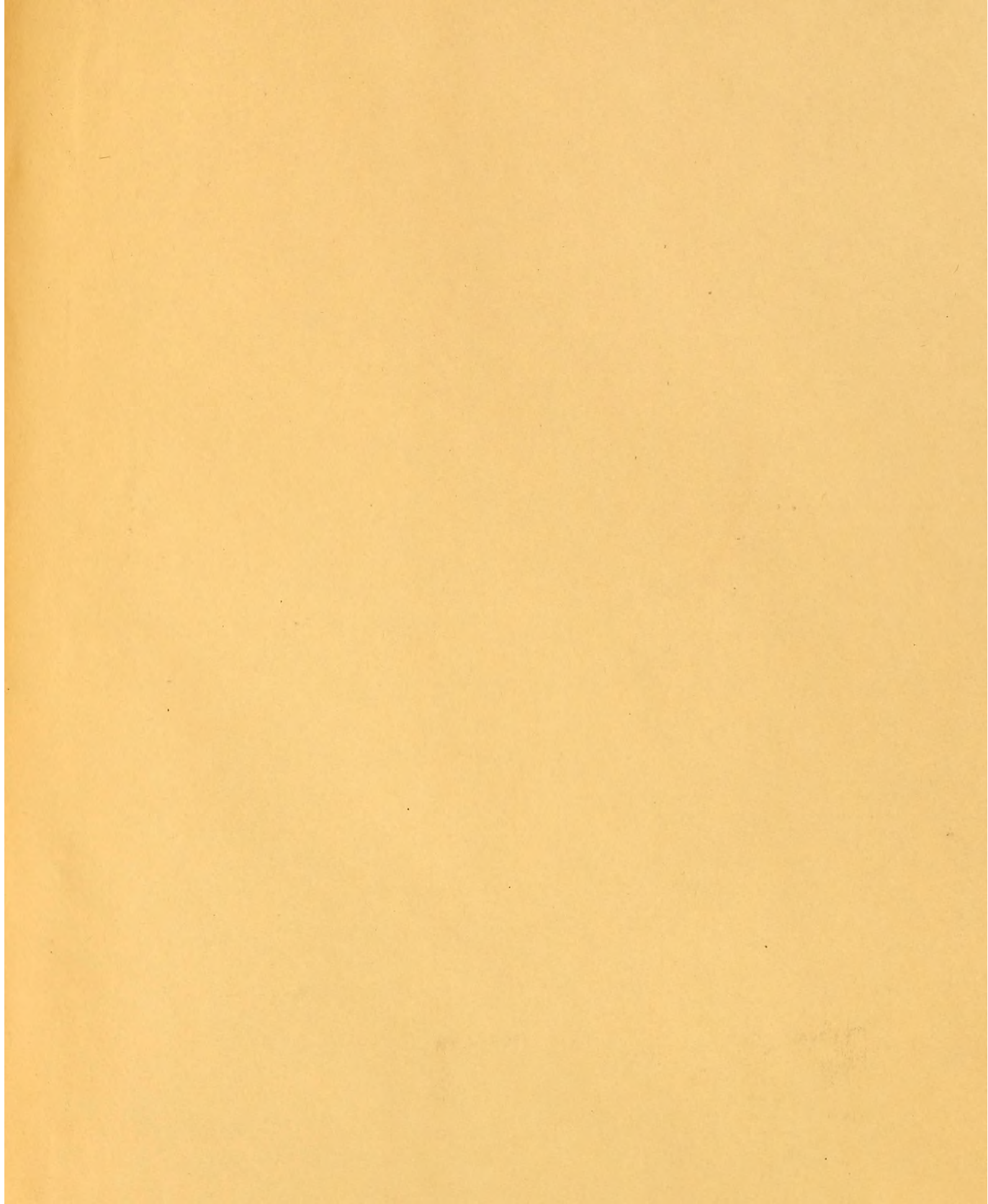
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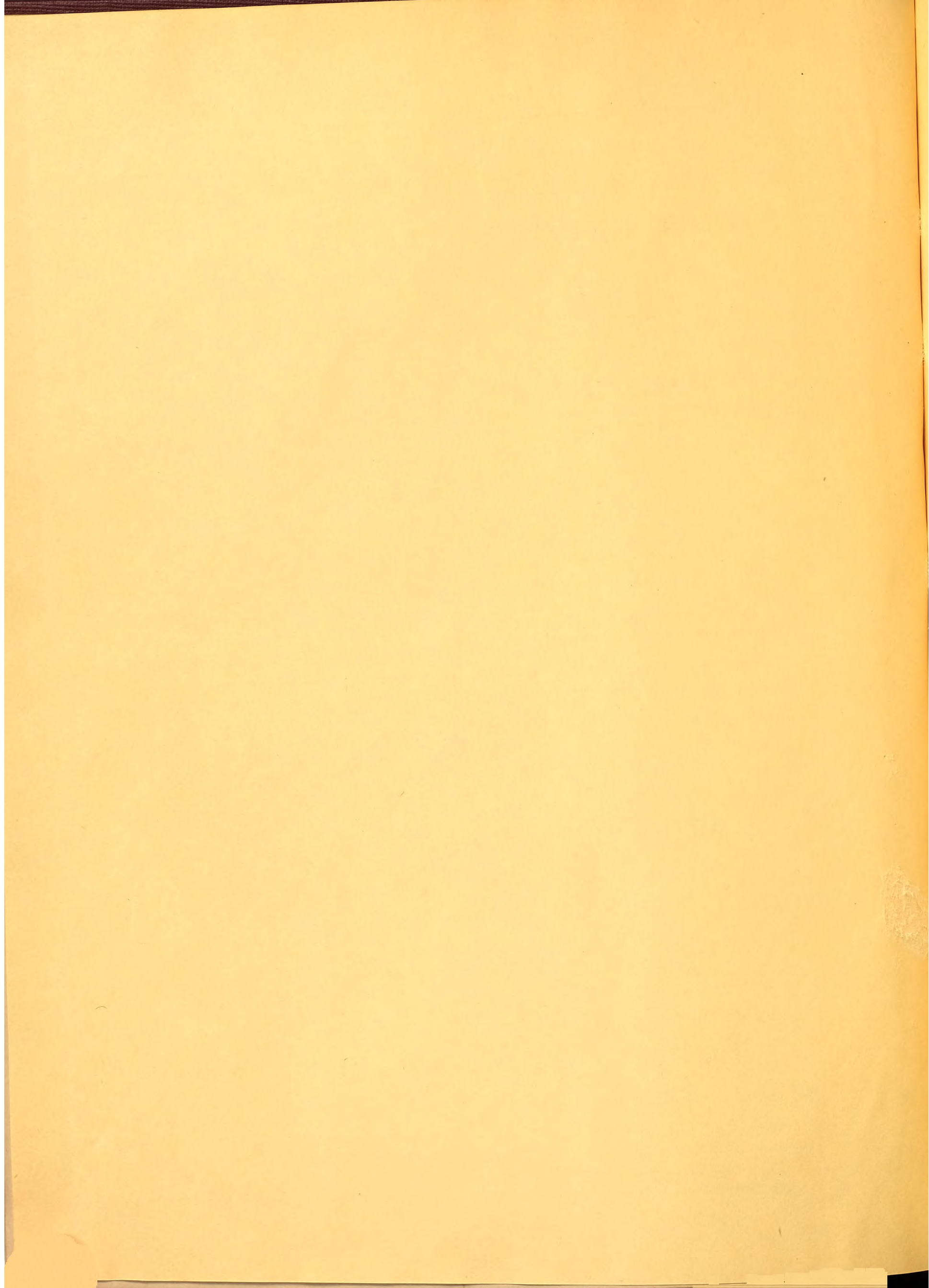
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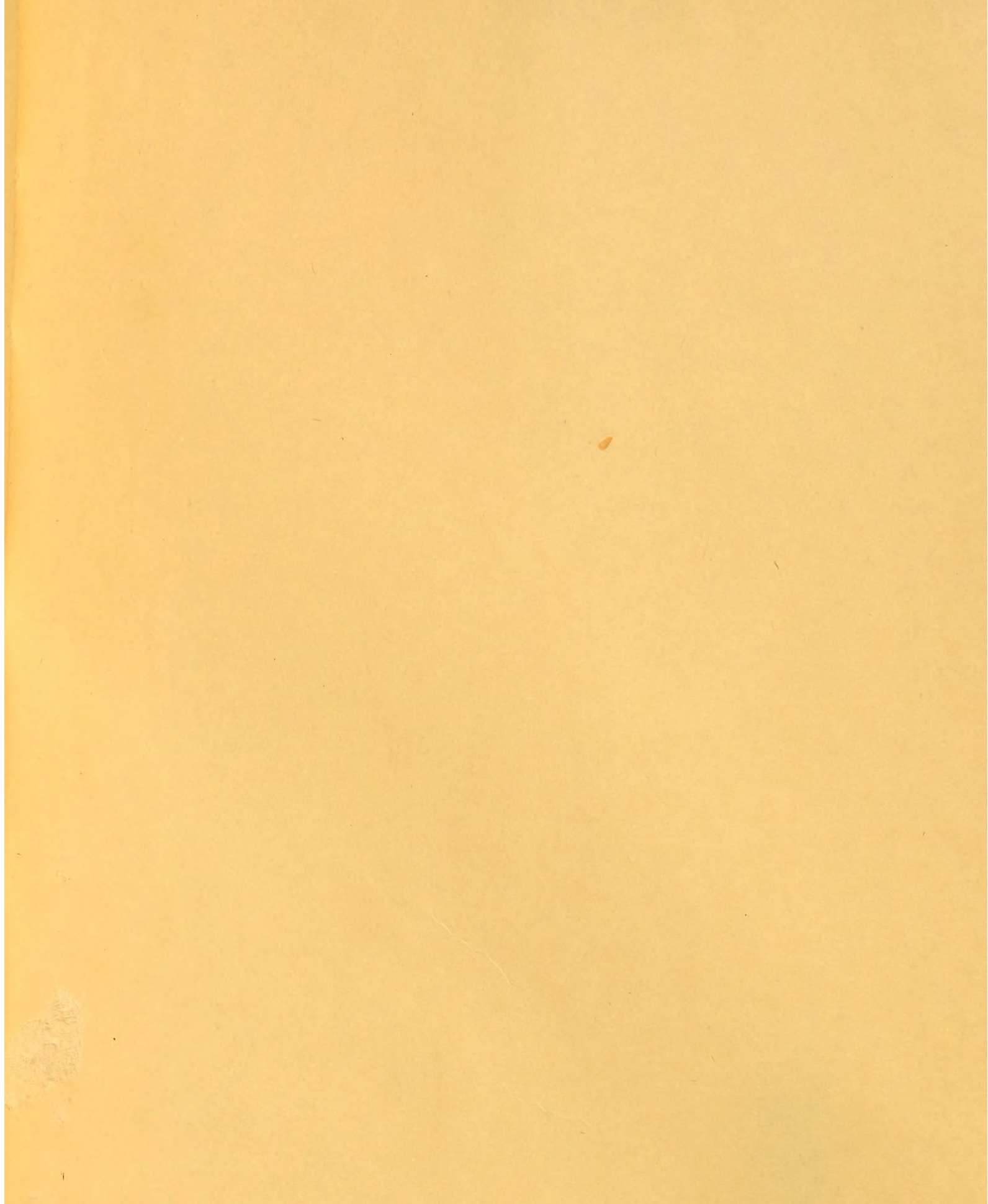
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